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EARLY VENETIAN PRINTING

ILLUSTRATED

VENETIA

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ILLUSTRATED

VENICE : FERD. ONGANIA — LONDON : JOHN C. NIMMO

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M.DCCC.XCV.

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THE PUBLISHER

RECALLING THE INSTRUCTION TO EXAMPLE

OF THE GLORIOUS PAST

DEDICATES THIS WORK TO THE

ILLUSTRIOUS MEMORY

OF

ALDUS MANUTIUS

NOTE BY THE VENETIAN PUBLISHER

THE HISTORY OF THE ART OF PRINTING, studied in its most valuable examples, shows clearly how the work of the early printers took, from the very commencement, a national and also a personal character. These are recognized by the modern student in the special forms of type which they employed, and in the character of the ornaments and vignettes with which they decorated their editions; which thus formed, as it were, a species of art-work countersigned by the particular conditions of date, place and genius. Every early edition, with its various characteristics of size, type and ornamentation, is thus, not merely a trade specimen, but also an historical and artistic document, agreeing in character with the arts of design, the social customs and the literary tastes in vogue at the period in question. The early German printing, with its rigid and angular types and its Gothic ornaments, is perfectly suited to an age and to a country still mediæval, and the Italic type of Aldus Manutius is equally suited to the calm and elegant classical character of the art of the Renaissance. Volumes with wide margins, large type and eccentric engravings tell of the pompous magnificence which found favour in the seventeenth century and of which that century has left so many specimens in our libraries.

We therefore cannot but deephy regret-without, however pretending to assmne the office of censor — that in our days books are sent out, even from the most celebrated printing offices, without that characteristic mark of national typography and without those true and peculiar forms of art which should always accompany the work of the printer, just as it should that of the author. Anyone who has a keen sense of what is beautiful and appropriate feels offended at the sight of a book of which the typographical form is out of harmony in its literary constitution; and how displeasing to the eye is the reproduction of ornaments and vignettes of foreign style in works of a distinctly

national character. It is now a general custom among publisher to introduce vignettes, often more or less artistic, but taken from foreign works, the blocks being acquired at third or fourth hand and at a low price, sometimes even by weight, to spare them the trouble of new and original illustrations for their books. Hence arise confusion of style, want of harmony in the work and general debasement of the typographical art which our early printers held in such high esteem.

How many publishers have there not been in Italy who in preference to their mere personal interests have studied the dignity and advancement of the printer's art, and have maintained it on an equal footing with the other arts of design. The noble works of those old craftsmen, particularly of the Venetians, supplied material for the historical monographs of Fulin, Castellani, the Duc de Rivoli, Brown and others, which are valuable for study but almost useless for practical purposes. The history of the art of printing cannot serve as a model to printers, except when it is amply furnished with specimens of ancient work to be used as patterns and models. On the other hand, the craftsmen of the present day cannot be compelled to make special researches in libraries in order to study the work of their great predecessor. Our present intention is to meetthis want, by offering to the public a book which may serve as a pattern to the printer and as a document to the student; a book which may help to renew the beauty of typography by collecting by trustworthy methods of reproduction examples of the founts, ornaments and vignettes which adorned the most highly prized ancient books. We begin with the origin of printing in Italy and take Venice as the first city. Such a publication, entirely new and original, will gratify and assist those printers among us who love their art, and those intelligent bibliophiles who are students of the artistic industries, the ancient glory of Italy. The low price of the book, considering the importance and value of the material, will enable it to be widely diffused, and to produce those fruits which the publisher predicts and which the Art of Printing has a right to expect in a period of culture and learing such as this.

FERD. ONGANIA.

AUTHORS WHO HAVE WRITTEN ON THE VENETIAN PRESS.

FULIN R. — *Documenti per servire alla storia della Tipografia Veneziana* — Venezia, 1882.

CASTELLANI C. — *La stampa in Venezia, dalla sua origine alla morte di Aldo Manuzio, seniore.* — Venezia, F. Ongania, 1889.

DUC DE RIVOLI — *Etude sur les livres à figures vénitiens de la fin du XV siècle et du commencement du XVI.* — Paris, 1889-90.

IDEM — *Bibliographie des livres à figures vénitiens de la fin du XV siècle et du commencement du XVI, 1469-1525* — Paris, 1892.

HORATIO BROWN — *The Venetian Printing Press. An Historical Study.* London, 1891.

Arte Italiana Decorativa e Industriale - Anno I, pag. 84 — Venezia, F. Ongania, 1891.

N. B. — The Publisher begs to give notice that his principal object being to exhibit the decorative portion of printed books, he has considered it convenient to add for the completion of some of the pages, a few capital letters and ornaments from works of secondary importance, but of the same period and by the same printer.

A few frontispieces have been reduced from their original size to meet the requirements of the present volume.

THE ART OF PRINTING AT VENICE DURING THE ITALIAN RENAISSANCE

PRINTING WAS introduced into Venice by John of Speyer, in the year 1469, and the first book which he printed was the *Epistolæ ad familiares* of Cicero:

« *Primus in Adriaca formis impressit aënis*
Urbe libros Spira genitus de gente Johannes, »

he says at the end of this edition. In the same year 1469 John of Speyer published the *Storia naturale* of Pliny, in a great folio volume, a stupendous typographical work (1) and a second edition of the *Epistolæ ad familiares.* He then began to print the work of S. Augustine *De Civitate Dei,* but was unable to complete it, as he died suddenly at the end of that year. His brother Windelin having finished and published this work in 1470, recorded in the colophon how death had cut short his brother's work, and announced his own succession, adding that he was not inferior to his brother in the art and that he had taken up his residence in Venice.

« *Vindelimus adest iusdem frater et arte*
Non minor, hadriacaque morabitur urbe. (2)

The press of Vindelinus was most active; in the year 1470 alone he published seventeen works, then from that year up to 1477 editions of Latin and Italian authors followed one another in large numbers, many being editiones principes, as of the Latins: Virgil, Sallust, Martial, Quintus Curtius, Priscian, Cicero *De natura deorum* and *De officiis;* of the Italians: the *Canzoniere del Petrarca* and the *Divina comedia de Dante Alighieri* with the commentary of Benvenuto da Imola.

The two printers of Speyer printed in a very beautiful round character made in imitation of the best Italian manuscripts and especially of the antiphonaries and other choral books of the churches of Italy. Windelin also cut Gothic type, having as early as 1471 published in fine gothic characters the work of Panormita: Pars secunda Lecturae in secundum librum Decretalium (Panzer III. p. 73, n. 35).

In 1470 two other printers established a press in Venice, a Frenchman and a German, who afterwards became most celebrated: Nicholas Jenson of Sommevoire (Champagne) and Cristopher Valdarfer of Ratisbon. Jenson, a master in one of the French Mints (1) by applying the art of engraving coins to that of cutting types, formed a character known as round Roman, not very unlike that used by John and Windelin of Speyer, but somewhat more regular and elegant, such, in fact,

(1) The Councillors who signed the privilege granted to him for five years, (18 September 1469) recognized this by saying: « Impressit Epistolas Ciceronis et nobile opus Plinii De Naturali Historia in maximo numero et pulcherima litterarum forma. »

(2) As will be perceived this verse is too short by a foot.

(1) It is not certain whether of Tours or of Paris.

as became commonly regarded as the finest character of its kind ever used by any printer of any nation.

In 1470 Jenson issued four editions: *Eusebii præparatio evangelica; Rhetoricorum libri ad Herennium; Justini Epitomata; Ciceronis Epistolæ ad Atticum* (1); editions considered as so many masterpieces of the printer's art. He also cut Gothic type, especially for works of Canon law, the first printed being the *Codex Decretorum 1474*, a large folio volume of 389 leaves; and this type was so fine that it was generally imitated, by other printers, both in Italy and abroad, being called the Venetian or greater Gothic. For these things Jenson was deservedly proclaimed, even by his contemporaries, the Prince of printers, and Pope Sixtus IV created him Count Palatine (2). He printed up to September 1480, the year of his death, having somewhat earlier entered into partnership with John de Colonia and others (3).

Christopher Valdarfer printed in Venice in 1470 and 1471; his first edition was the *De oratore* of Cicero, and it was most admirably printed. But among his various editions by far the most celebrated is that of the *Decamerone di Boccaccio* of which only three copies remain (4), of which only one is perfect, namely the one in the Spencer library (5).

To the band of excellent printers who were at work in Venice in the first decade after the introduction of printing are to be added the already mentioned John de Colonia and John Manthen de Gerretshem, the former having printed from 1471 to 1482, the latter from 1473 to 1480; Erhard Ratdolt of Augsburg, who together with Bernard Pictor (Maler) of Augsburg and Peter Loslein of Langenzan (Langenzenn, Bavaria) as corrector, published the first books decorated with ornaments, borders and foliated initials. He printed from 1476 to 1480 in the above partnership, then alone from 1480 to 1486. The native printers of Venice did not fail to compete in this new art. As early as 1472 Filippo de Pietro (Philippus Petri or Philippus quondam Petri, Venetus) prínted first in partnership with Gabriello Pietro of Treviso, then alone. His founts rival in elegance those of the above mentioned printers. Printing was also carried on at that time in some of the monasteries as in that of the Franciscans (« nel beretin convento ») from whence appeared in 1474 the *Opera chiamata Fiore de virtu.*

But Venetian typography owes its great fame still more especially to Aldus Manutius; above all for his celebrated editions of the Greek classics. Born in 1450 in the little district of Bassiano near Velletri (1) instructed in Greek and Latin first in Rome by Gasparo Veronese and Domizio Calderino, then in Ferrara by Battista Guarini; he came to Venice in 1489 with the intention of establishing a printing office to be chiefly devoted to the publication of Greek works. Of these very few had been printed before that time, all of them in Italy in Milan, Vicenza, Venice and Florence.

He therefore began by publishing in 1494 *the Hero and Leander* of Musæus and the *Galeomiomachia*, another poem attributed to Theodorus Prodromus; books which were, as he said in the Greek preface to Musæus, the precursors of the great sages of Greece (2). Indeed, in 1495 appeared the first volume of the works of Aristotle in most beautiful Greek charact-

(1) As the month and day are not indicated in the colophons of these editions, it is not easy to say which was the first, but it is generally believed to have been the *Præparatio evangelica.* As to the edition of the *Decor puellarum* with date MCCCCLXI, about which there was so much discussion among bibliographers of the last century, it is now generally admitted that an X is missing in the date, and that, consequently, the edition must be ascribed to the year 1471.

(2) Perhaps more because he had printed many ecclesiastical books and works of Canon Law, than for the excellence of his typographical productions.

(3) Several editions even of 1481 and 1482, and therefore posterior to his death, bear in their colophons: « Industria et expensis Johannis de Colonia, Nicolai Jenson, Sociorumque. » His will (7 September 1480) is given in full in: Castellani, *La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio Seniore,* Venice 1889, P. 85 etc.

(4) The loss of almost all the copies is believed to be principally due to the anathema pronounced by the Court of Rome against this work of Boccaccio.

(5) Purchased by the Marquis of Blandford at the Roxburghe sale in London 1812, for L2,260 sterling, equivalent to 56,500 Italian lire.

(1) He took first of all the name of Romano, then that of Pio out of homage to the princes Pio di Carpi, Alberto and Leonello, who had been his pupils. In modern times he is called Aldus Senior to distinguish him from his grandson Aldus, son of Paul, hence called Aldus Junior, who was himself a printer as his father Paulus Manutius, the son of Aldus Senior, had been.

(2) The editions of these two poems are without date, but were certainly printed before the Greek grammar of Lascari, which is the first among the editions of 1495.

ers (1) followed by four other volumes between 1495 and 1498. Then from year to year, up to February 1515, the year of his death, there appeared from his presses almost all the most important works which Greece has transmitted to us, and it was apparent in all that the exquisite art of the printer was united to the profound knowledge of the scholar: assisted however by a band of learned Italian and foreign humanists, whom he had been wise enough to collect around him, and to hold united in the bonds of an Academy (2).

He also printed Latin and Italian works: in 1501 Virgil, in which for the first time is seen that slanting character which he called chancery and afterwards cursive or italic, cast by Francesco da Bologna, as Aldus himself states in some verses placed below the preface (3).

Among the Italian editions that of the *Canzoniere del Petrarca* 1501, is the most notable, having been composed, as he affirms in the preface, from the author's own manuscript; and that of the *Divina comedia*, 1502, the first edition in a small size — the former editions having been all in folio — ornamented with the anchor, the typographical device which he had recently adopted (4); and lastly, in 1499 the *Ipnerotomachia di Polifilo,* or *La pugna di amore in sogno di Polifilo* (Francesco Colonna, the Dominican) an edition in which the splendour of the illustrations is matched by the excellence of the type.

Aldus, however, was not the only one in Venice who was printing Greek books at that period. In 1498 Gabriele Bracci of Brisighella (Brachius Brasichellensis) printed in partnership with others an Æsop in Greek and Latin. The edition of the *Etymologicon Magnum* issued in 1499 by Zacharia Callergi of Rhetymno in Crete, at the cost of Nicholas Blastos, and under the editorship of Marco Musuro, is also noteworthy. It is a large folio volume, sumptuously printed with borders and with large initials of every letter of the alphabet in red at the beginning.

While Venice was collecting together all that was most celebrated in typography, movable metal types for printing figured music were invented, and used there for the first time. Ottaviano de Petrucci of Fossombrone, an apprentice at the end of the fifteenth century in one of the printing houses of Venice, had the idea of also printing music (which up to that time had been printed from wooden blocks, *intavolature*) with movable types like those used for letters, and obtained a privilege from the Signoria for his invention (25 May 1498). A few years after (1501-1502) the first music printed by the new method appeared and consisted of: *Canti B numero cinquanta; Harmonicæ musices Odhecaton.* Thereupon several other Venetian printers began to print music: Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa and Andrea Antico. But it seems that none of them adopted the system of Petrucci in printing music, for Francesco Marcolini, a celebrated printer and an admired writer, in a request to the senate (1 July 1536) drawn up to obtain a privilege for printing music, wrote: « It is about thirty years since the time of Ottaviano da Fossombrone, who printed music in the form in which letters are printed, and it is about 25 years since that method has been discontinued. Not only Italy but likewise Germany and France have tried to recover this system, and have heen unable to do so. « The privilege was granted to him for ten years (1), and his first issue was: *Intabolatura di Liuto di Messer Francesco di Milano Venezia per Francesco Marcolini, 1536.*

But while Marcolini was renewing the art of Petrucci for printing music, the French printer Antoine Gardane came to

and therefore they are to be attributed to 1494. See Renouard *Annales de l'Imprimerie des Aldes*, 1834, p. 258.

(1) The fount of the character cut for Aldus and used in this edition of the Aristotle, had really also served for the editions of the two poems published in the preceding year. See the preceding note.

(2) The list of Hellenic and humanistic scholars who were members of the famous Aldine Academy is given by Morelli *in Aldi Pii Manutii scripta tria, denuo edita et illustrata*, Bassani 1806.

(3 Panizzi in his pamphlet, *Chi era Francesco da Bologna?* maintained that he was the famous Bolognese painter and goldsmith Francesco Raibolini, called Francia.

(4) It appeared for the first time in the first volume of the *Poetæ christiani* of June 1502, whilst the Dante bears date August 1502.

(1) The request with the subsequent concession of the privilege was published for the first time in the work already quoted: CASTELLANI, *La stampa in Venezia*, p. 83, etc.

Venice and founded a printing office which rapidly became the most celebrated and the most productive of musical works in all Italy. He likewise obtained from the Signoria a privilege for ten years (1). On the death of Antoine the printing press was carried on by his sons Angelo and Alessandro. Music was also printed about that time, in Venice, by Ricciardo or Rizzardo Amadino and Jacopo Valenti.

II.

Venice, the second city in Italy to receive the printing press (2) was, during the second half of the fifteenth century the chief and most important emporium of typographical productions. From 1469, the year in which printing was introduced, up to the end of the century, more than 200 presses were at work in the city, and the volumes which were issued from them must have exceeded a million. But what renders the Venetian typography of that time most noteworthy and glorious is the quality of its productions. The characters used by the printers of the first decade after the introduction of printing: John and Windelin of Speyer, Nicholas Jenson, Christopher Valdarfer, John de Colonia, John Manthen of Gerretzhem, Philippus Petri and Erhard Ratdolt, are such models of regularity and elegance, that later printers may indeed have been able to imitate but never to surpass them. And in those early works the other constituent parts of the book, the excellence of the paper, the symmetrical composition and justification of the text, the broadness of the margins and the clear and uniform impression, correspond to the beauty of the type. And, further, the books were ornamented with foliated initials, ornaments and borders, and lastly with vignettes illustrating the text. From 1476 onwards we find that in almost all the books the initials are artistically arabesqued or foliated, and sometimes ornamented with figures or emblems. It seems as though the printers would no longer suffer their printed books to be less beautiful than those in manuscript, in which the initials are usually in gold and colours. At the same time the frontispieces, title or first pages began to be adorned with ornaments, borders or cornices, in architectural or fantastic designs, printed on a black or white ground or coloured in red.

The first to use woodcuts as decorations in printed books were the aforesaid Erhard Ratdolt and his partner Bernard Pictor (1). The Calendario del Monteregio (Johann Müller of Königsberg) 1476, has its title enclosed on three sides by a border in an admirable style: from two vases to right and left spring twisted branches with spiral foliage, which going up to the top surround a circle intended for a shield. The text is illustrated by mathematical diagrams delicately engraved. About 1477 Ratdolt and Bernard Pictor published the Appianus, *De bellis civilibus Romanorum,* and the work of Coriolano Cepione Dalmata, *Petri Mocenici Imperatoris gestorum libri tres;* both these editions have an arabesque border on the first page, designed with great taste and finely engraved. In 1480 there appeared from the press of Ratdolt (no longer in partnership with Bernard Pictor) the *Fasciculus temporum* of the Carthusian Werner Rolewink: it has some views of cities and buildings, among which is the ducal palace; in 1482 came the *Poeticon Astronomicon* of Hyginus wherein appeared, perhaps for the first time in Italy, polychro-

(1) Antoine Gardane was himself a musician; in the concession of the privilege appears: « Ad Antonio Gardano, musico francese, sia concesso quanto per la supplicatione soa el domanda. » Cf. Brown, *Venetian Printing Press,* London 1891, p. 108.

(2) Although printing was done in Subiaco before it was done in Rome, « in venerabili Monasterio Sublacensi, » the few editions printed there by the two German printers, Sweynheym and Pannartz, are regarded as Roman for they removed shortly afterwards to Rome with their printing presses. Cf. Andiffredi, *Catalogus Romanarum editionum saeculi* XV, p. 1.

(1) It is a tolerably well-founded opinion that Ratdolt's partner, Bernard Pictor, executed the designs of the decorations (V. Passavant *Peintre-graveur,* 1. 135) while the engraving is said to have been done by a workman brought from Germany, where the art of wood engraving was already flourishing. Cf. Lippmann, *Italian Wood engraving in the Fifteenth Century* London 1888, p. 66, English Edition.

matic figures or prints in various colours. It was reprinted by the same Ratdolt in 1485. More noteworthy is a small quarto volume containing the works of the Florentine Jacopo Publicio; *Oratoriæ artis epitomata, Ars memoriæ, Ars epistolandi,* published in 1482.

The Ars memoriæ has a curious alphabet, the letters are enclosed in white circles on a black ground, each letter being accompanied by an emblem designed to impress it on the memory; at the end of the volume is a table divided into 25 squares, corresponding to the 25 letters of the alphabet, and in each square there is a bird or a fish or some other emblematic animal.

Ratdolt having thus issued the first editions with various woodcut ornaments, is considered as the initiator of the decoration of books (1).

Somewhat later the custom of illustrating the text with vignettes was introduced (2). The first specimen of this decorative art as applied to books or of these illustrated editions is found in the *Devote meditazioni di S. Bonaventura*, « Stampate in Venetia per Mathio di codeca (Capo di Casa) da Parma, » 1489. This precious book contains eleven woodcuts representing scenes of the Passion in a style distinctly Venetian. In the same year was printed *Nicolai de Lyra Postilla* with 38 plates of biblical subjects, engraved, it would seem, by the same hands as the woodcuts of the *Devote meditazioni*. These two books were, so to say, the precursors of one of greater artistic importance, the Italian Bible of Nicola Malermi (a monk of S. Matteo di Murano, born in 1422), printed in 1495 by Giovanni Ragazo for the publishing house of Lucantonio Guinta. The frontispiece displays a great square in which are represented the seven days of the Creation, enclosed in a border of architectural design; the text is intercalated throughout with small vignettes, designed with extraordinary delicacy, and almost all of them finely engraved (1). In like manner the first page of the *Sphaera mundi* of Sacrobosco (John of Holywood) 1490, by an unknown printer, but « mandato et expensis Octav. Scoti Modoetiensis, » has the first leaf occupied by a square in which Astronomy is represented enthroned under a starry sky between Urania and Ptolemy; and it was perhaps executed from a design of Bellini the elder.

The edition of the work of Beato Lorenzo Giustiniano *De Vita monastica,* 1494, without a printer's name but perhaps by the brothers De Gregoriis, has on the first leaf the image of Beato upright in the act of walking towards a church, preceded by an acolyte; and is composed in the same manner as the picture of St. Lawrence by Gentile Bellini, painted for the church of S. Maria dell'Orto, afterwards S. Cristoforo (now in the Academy, corridor n.° 13). It is an engraving in simple outline of imposing effect. The same brothers De Gregoriis published the Latin Herodotus in 1494. The first page has a magnificent pillared cornice printed in white relief upon a black ground; in the upper part, besides

(1) The Duc de Rivoli in his important and valuable work, *Bibliographie des livres à figures vénitiens* p. XXIII etc. makes the decoration of books begin with John of Speyer, that is to say in the very year of the introduction of printing, and adduces as a proof the Pliny of 1469, which, he says, is adorned with a woodcut border on the first page. And still earlier Delaborde (le Vicomte Henri Delaborde *La gravure en Italie avant Marc Antoine*, 1452-1505, Paris 1882: forming part of the *Bibliotheque internationale de l'art*, p. 252) had placed the origin of Venetian woodcutting in the year 1471, the year in which the Valerius Maximus was printed by Windelin of Speyer, since he had found some woodcuts in a copy of this edition. I think that the two illustrious writers must have taken for engravings belonging to the impression and contemporaneous with it, those which were afterwards added for the ornamentation of the particular copies which they examined. The Marciana library possesses two copies of the Pliny and two of the Valerius Maximus and they are all without woodcuts. And, indeed, Kristeller, (*La Xilografia veneziana*, in the *Archivio Storico dell'arte,* Anno V (1892) fasc. II, p. 95 etc.), having examined furthet examples of works from the same press between those of 1469 and 1473, and having perceived that some have engravings, and others have not, comes to this conclusion: « The engravings were not printed at the same time as the types of the book, but were added later: the printers therefore have nothing to do with these engravings. » Such an opinion from a most competent authority seems to me to be final, But as the same cannot be said, respecting the engravings which adorn the first edition of Ratdolt, seeing that these really belong to the impression and are contemporaneous with it, we must needs acknowledge that this printer was the true initiator of the decoration of books; and as a matter of fact, he is recognised as such by Brunet (*Manuel du Libraire*, etc, I, col. 357), and by Lippmann, in his above-mentioned work, *Italian Wood-Engraving*, p. 69.

(2) V. Lippmann, o. c. p. 63 etc. Duc de Rivoli o. c. passim; Duc de Rivoli et Charles Ephrussi, Notes *sur les Xylographes Vénitien du XV et du XVI siècle.* Extr. from the *Gazette des Beaux-Arts,* III. 3ieme Periode (1890, p. 494 etc.) R. Fisher, *Introduction to a Catalogue of the early Italian Prints in the British Museum*, London 1886, cap. XX and XXI « Venetian Books of the fifteenth Century illustrated with Engravings », p. 313, etc.

(1) Many of these vignettes are signed with a small b, a signature which recurs in other later engravings almost continuously for about a century, and it has not yet been possible to give any definite interpretation of it.

the initial letter delicately arabesqued, Herodotus is seen seated at a table, while Apollo is placing a crown of laurel upon his head. This is perhaps the finest example of decorative art applied to books in that period.

Not less noteworthy however is the Italian Ovid of 1497, (a translation of the *Metamorphoses* by Giovanni di Bonsignore of Citta di Castello), printed by Giovanni Rosso upon commission for Lucantonio Giunta. It is a small folio volume illustrated with 59 cuts in which the compositions are harmoniously arranged, the figures being well drawn in the manner of the School of the Bellinis (1).

The brothers De Gregoriis already frequently mentioned - who were, indeed, at the end of the fifteenth and beginning of the sixteenth century the great producers of illustrated books - published in 1495, in a folio volume, the Italian version of the work of the German physician, Johann Ketham, (then resident at Padua) entitled *Fasciculus medicinæ* together with a little treatise by Pietro da Montagnana, a Paduan doctor. This volume has five plates in outline which cover the entire page, executed with the greatest technical perfection, while the noble attitude of the figures, magnificently designed, would seem to show the hand of Gentile Bellini.

The « *Dialogo de la Sancta Catherina Impresso in Venetia per Mathio di codeca* MCCCCLXXXIII *a di* XVII *de mazo* », shows on its first page Saint Catherine enthroned, having on either side two kneeling saints; at the top is God in glory between a saint and a cherubim. Other plates of equal excellence adorn the book. The fables of Æsop were illustrated in several Venetian editions from 1490 to 1493, all of them being in small quarto form. The illustrations passed from one edition to another; in that of 1493: « *Venetiis per Manfredum de Monteferato de Sustrevo,* » has on the first page Æsop seated at a table, dictating to a scribe who stands at his feet, with auditor at the sides. Every fable is illustrated with little engravings elegantly designed.

The Supplementum Chronicarum of Bergomensis (Giovanni Filippo Foresti of Bergamo, Augustinian friar) by Bernardino Benali 1493, contains views of the principal cities of Europe and biblical pictures of the Old Testament, which render this book somewhat remarkable.

The folio Terence of 1497 by Simone de Luere, produced at the cost of Lazaro Soardi, has on the leaf behind the title: « *Terentius cum tribus commentis videlicet Donati Guidonis et Calphurnii,* » a large square in which Terence, crowned with laurel, is sitting under a canopy in the centre of a pillared hall; six commentators stand at the sides, that is to say besides the three already mentioned, Ascensio and Servio and a sixth who is unknown. Another picture is at the back of folio B. III in which the interior of a theatre is represented, the spectators are seated on benches looking at an actor who stands on the stage with his face towards them; underneath are the words *Colisevs sive Theatrum.* The entire text is intercalated with small woodcut vignettes.

The *Legende de sancti Composte per el reverendissimo padre frate Jacobo Voragine del ordine de frati predicatori arcivescovo di Genova, traducte de Latino in lingua vulgare pel venerabile misser don Nicholao de manerbi veneto del ordine comaldulense Abbate del monasterio del sancto Mathia de Murano,* were printed in 1494, by Matteo Codeca, on commission for the publishing house of Giunta, and are all ornamented with engravings similar to those of Malermi's Bible. The kindred work: « *Vita di sancti padri historiata,* » is likewise intercalated with similar vignettes; but in this work, after three leaves there is a large picture within a cornice, one of the most singular line engravings on wood. On a ground covered with verdure and flowers, under a trellis work, lies a martyr stretched on a bed, his arms are bound, and a woman is bending over him; here and there are portraits of other martyrs and other martyrdoms. In 1491 the *Divina commedia* was produced in Venice in an illustrated edition by Bernardino Benali and Matteo da Parma; it was ornamented with a large

(1) The engravings in this Ovid, like those of many other works pubblished at that time, are found reproduced in later editions, even during the first decades of the following century. It is not only evident that the blocks served for the reprints, but that they sometimes passed from one printer to another, or from one publisher to another.

plate to each cantica and a vignette to each canto. These engravings were reproduced in many later editions. For instance in that of 1497 « Impressa in Venetia per Piero de Zuanne di quarengii da palazago bergamasco. » The first illustrated Venetian edition of the *canzoniere del Petrarca* is that of Bernardino da Novara of 1488. The engravings of the illustrations to the Trionfi are copied from those in the Florentine edition by Botticelli.

An edition still more remarkable followed in 1490; that of Pietro Veronese, in which the engravings are delicately shaded after the manner of those of the Florentine edition but more skilfully. Perhaps they are the most beautiful among the many which adorn the great fantastic work of that illustrious poet.

But the illustration of books reached its highest point in the *Ipnerotomachia di Polifilo,* 1499 (V supra p. 7) And truly the numerous engravings which adorn this book mark the highest point to which the art of wood-engraving attained at the end of the fifteenth century in Venice, and such is the perfect execution of the drawing from which these engravings were made, that it may be reasonably believed that the hand either of Giovanni Bellini or of Jacopo de Barbari (1) is to be seen therein.

It is certain that the wonderful engravings, combined with perfect typographical execution, render this book one of the most admirable and precious that have ever issued from the presses of any printer (2). In the early years of the sixteenth century engraving as applied to the illustration of books took a new form. Having almost entirely abandoned linear or shadowless drawing the art turned to Chiaroscuro. Its inventor in Italy was believed to be Ugo da Carpi. And, indeed, in a request to the senate (25 July 1516) he took the credit of being the inventor, asking a privilege for his invention. « I discovered a method, » he said « of printing in light and shade, a new thing never before attempted » (1). It is certain that the engravings which illustrate the texts of books about that time are almost all in chiaroscuro or shaded. That was the period in which a large number of breviaries, missals, offices of the Virgin and of the saints, were printed, whereby Venice became the emporium of ecclesiastical and ascetic books, just as at the same period the kindred production of *Horæ* or *Livres d'heures* formed a special branch of industry in Paris. Now the decorations of these Venetian impressions are generally according to the Chiaroscuro method, of which Ugo da Carpi declared himself the inventor. Several of these engravings bear the name of Hugo, but many others that of Giovanni Andrea (Zoan Andrea), to which the signature Z. A. corresponds, and which perhaps denotes Giovanni Andrea Vavassori, called Guadagnino or Vadagnino (2).

This Giovanni Andrea published in 1516: *Opera nova contemplativa per ogni fidel christiano*, on the system of the ancient xylographic prints. It contains the series of the events in the Old and New Testament in wood-engravings and the textual explanations are likewise engraved; it is in short a kind of *Biblia pauperum,* similar to that which was so frequently produced before the invention of printing (V. Cicognara *Catalogo ragionato di opere d'arte,* vol. I, n. 1992). He published further *La conversione di S. Maria Madalena et la vita de Lazaro et Marta in ottava rima historiata, composta per Maestro Marco Rasilia da Foligno.* In this book on the first page below the title, which is in black and red, Christ is seen preaching to a crowd of women who are seated, and men who are standing behind them. Under the stool upon which Jesus is resting are the words: « Sovan (sic) Andrea de Vavasori ». And this is perhaps

(1) The author of the famous colossal view of Venice. Lippmann (o. c. p. 136) believes that in general the designer of the numerous engravings which adorn Venetian books between 1460 and 1500 is Jacopo de Barbari. But wether he was a Cerman or an Italian is stiil an unsolved problem. His surname was Walch and as there was a printer at Venice in 1479 named Georgius Walch, it is conjectured that he was the father of Jacopo, who may have had the name of Barbari from a Venetian mother, and that he was born in Venice.

(2) See Albert Ilg, *Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili*, Wien 1872 8vo.

(1) V. Fulin, *Documenti per servire alla storia della tipografia Veneziana*, Ext. from the *Arch. veneto*, t. XXIII p. 1. 1882) p. 109 etc.

(2) Cf. Fisher, *Introduction to a catalogue of the early Italian Prints in the British Museum*, Mundon 1886, p. 47, where every notice respecting this draftsman, engraver, printer and bookseller is adduced and examined. Cf, further: Duc de Rivoli et Charles Ephrussi, *Zoan Andrea et ses homonymes*, Ext. from the *Gazette des Beaux Arts* 1891.

the only place in which Giovanni Andrea reveals his name. Later on in conjunction with his brother Florio, he printed a *Formulario di lettere amorose*. The names of Zoan Andrea and Ugo da Carpi are also found in some spelling books and books of calligraphy, e. g. in the *Thesauro de scrittori, opera intagliata da Ugo da Carpi* (1523) and in the *Regola di S. Benedetto,* « stampata in Venetia per Maistro Andrea de Rota de Leucho, 1525, avente l'imagine di S. Benedetto. »

Benedetto Bordone, who styled himself « miniator, » published in 1528 at the house of Nicolo Zoppino the *Libro nel quale, si ragiona di tutte le isole del mondo;* reprinted in 1532 with the title *Isolario,* in which many islands are represented in line engraving, especially those of the Archipelago; a most remarkable work for that period.

Printers devices were also the object of artistic ornament. The mark, generally, when it was not limited to the monogram, reproduced the sign of the bookseller's shop; thus that of Bernadino Benali represents S. Jerome with the lion by his side; that of Tacuino da Tridino has S. John the Baptist with the lamb at his feet; that of Benedetto Bindoni has the archangel Raphael with Tobias; that of Nicolo d'Aristotele called Zoppino represents S. Nicholas. Very fine indeed is that of Bernardino Vercellese, which stands in the middle of the first page of his edition of the *Enneadi del Sabellico*, 1504.

CARLO CASTELLANI.

PRINTERS' MARKS. (1)

The earliest books printed at Venice have no mark; the first printers were satisfied by stating in their colophon that the work proceeded from their own press.

The first printer's mark appeared in the editions published in 1481 by a society of printers established in Venice towards the close of the life of Jenson, (who died in September 1480 (2). The head of this society was John de Colonia and its chief printer was Johann Herbort of Seligenstadt. Jenson entered the society and his name appears in its colophons even after he was dead: « Exactum insigne ac praeclarum hoc opus ductu et auspitiis Joannis de Colonia, Nicolai Jenson, Sociorumque... huiusce autem operis artifex extitit summus in hoc arte magister Johannes de Selgenstat alemannus... Anno vero millesimo CCCLXXXI tertia nonas Aprilis; » appears in the colophon to the Rosarium Decretorum of Guido di Baysi. Beneath the colophon is the mark, which is of remarkable simplicity and elegance; it consists of a white circle on a red ground crossed in the middle with a horizontal line from which rises an upright bar cut above the circle by two transverse lines so as to form a double cross; a white point appears in the lower part of the circle. (Vide facsimile p. 45). It is not clear what such a mark can have signified; the obvious explanation seems to be that the circle standing for the terrestrial globe, and being surmounted by two crosses, the mark was the symbol of the Christian world and of the rule of Christianity over the universe (3).

(1) Printer's marks are to be found reproduced chiefly in the following works. Rothscholtz, *Thesaurus symbolarum atque, emblematum, id est insignia typographorum ac bibliopolarum*, Norimbergae 1730, fol.; Orlandi, *Origine e progressi della stampa*. Bologna 1722, (p. 228 etc); Tosi, *Fac-simile di alcune imprese di stampatori italiani*, Milano 1838; Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes*, Paris (1890), Vol. II, 4to. But upon this question of printers' marks the chief work to be consulted is that of Paul Kristeller, *Die italienischen Buchdrucker und Verlegerzeichen bis* 1555. Strassburg, 1893. fol.

(2) V. Castellani, *La Stampa in Venezia dalla sua origine alla Morte di Aldo Manuzio Seniore*. Venezia, Ongania, 1889; in which is shewn the exact period of Jenson's death and his will is quoted in extenso.

(3) Farnetica il Delalain (*Inventaire des Marques d'imprimeurs et libraires*. Au Cercle de la librairie 1886-1887) says that this is the symbol of the church triumphant, and that the booksellers and printers used to place their books in this manner under its protection. This idea corresponds neither to the form of the emblem nor to the views of that time, and still less to the views of the printers and publishers who preferred putting their productions under the protection of a privilege from the authorities of the place where the book was printed; though they sometimes added the Pope's privilege as well.

The mark which is seen for the first time in the editions of the firm of John de Colonia and partners, recurs in editions issued by other printers, not only of Venice but of almost all the other cities of Italy, from that time up to about the middle of the following century. It did not therefore remain the distinctive mark of that firm or of any printing office, but became, as it were, the general emblem of the typographic art, to the greater ornamentation of the books. (1). As a matter of fact the early printers looked upon themselves as artists; and the beauty of their type and the symmetrical arrangement of every part of their books rendered them worthy of such a title. As they sometimes adorned the first pages with ornaments or borders, and introduced initials remarkable for their exquisite engravings, and as they gave account of their work in colophons drawn up by eminent writers, frequently in verse, either Latin or Italian according to the language of the printed text, (2) so likewise they were desirous that a graceful mark artistically designed and coloured should present itself to the reader at the end of the book.

But if from the beginning that mark was adopted as the common emblem of the printer's art, only a short time elapsed before it became appropriated to certain printers and publishers by the insertion of their initials. Andrea de Torresani and Bartolomeo de Blavis, who printed in partnership in 1483, used that mark in their editions of that year, but added their joint initials in the segments of the circle. The same was done by the Arrivabene and by almost all the other printers and publishers. But later on the mark lost its primitive simplicity: the circle indeed predominated, but it took various forms, principally the heart-shaped or oval.

To the mark which was the emblem of the art of printing in general, or which became distinct and individual by means of the initials, there was added later one that was entirely restricted to the printer or publisher. Marks of this kind which we may call personal, consist

(1) It seems that John de Colonia made use of this mark for the editions which he had issued in Germany before removing to Italy, and, in that case, it would have been originally the mark of his press or of his publishing house, it has however remained the universal typographic mark or emblem, perhaps owing to the Christian conceit which it contained.

(2) In general the colophons were made by the correctors for the press who were always selected from among the good writers.

Antonio Cornazzano, Raffaele Zovenzoni, Nicola Ognibene called il Leoniceno, and other important learned and literary men of the period, were correctors for the press.

either of a monogram, often artistically engraved, or of the arms of their native city, or of a design symbolic of their personal name.

Lucantonio Giunta, a Florentine, used as his particular mark the lily of Florence; Lichtenstein of Cologne used the imperial eagle, and Benedetto Fontana a fountain. And it is by these marks that we know the publisher of a book even when his name is not mentioned in the colophon. The printers usually introduced their names with the words « per » « arte et industria, » « industria et studio, » and similar forms; and the publisher gave the information that they had borne the expenses of the edition in the words: « iussu, » « impendio, » « ad instanza, » etc.

But sometimes the colophon is silent respecting the name of the publisher, who then has recourse to the method of adding his own mark or the sign of his house or bookshop. Many of the editions which Lucantonio Giunta caused to be executed by the various printers of the city, (for it was only in later years that he had a press of his own) do not bear his name, but only the lily, either on the first or the last page of the volume, and it is by this we known that the edition was issued by Lucantonio.

Allessandro Calcedonio of Pesaro caused a considerable number of editions to be printed on his own account, between 1493 and 1504 (1), but only in three did he have his name inserted; they are known, however, by the mark, which is an angel.

Some printers and editors adopted as their mark an emblem or symbol, that is to say, a figure or image which might represent the sentiment or principle which governed and guided their work.

The first who adopted a mark of this kind was I believe Aldus Manutius the Elder, who adopted the anchor with the dolphin and the legend — « festina lente; » meaning thereby that in order to obtain good results from one's work, it is desirable to act with rapidity, (represented by the dolphin), but at the same time with firmness and reflection — (represented by the anchor), both qualities being united in the words « festina lente. (2). Besides the marks above described, it was customary to use the emblems or signs of the office, warehouse or shop, where the book could be obtained. This practice of giving emblems or signs to shops, warehouses, offices and similar industrial establishments was then usual in France, especially in Paris. When introduced into Italy the printers and publishers soon adopted it, and marks of this kind are found in editions from the end of the fifteenth century onwards, Bernardino Benali adopted S. Jerome as his sign, and mentions it in the Sermons of S. Bernard (undated but printed at the end of the fifteenth century), saying: « Impresse in Venetia per Bernardino Benali in Merzaria: tien per insegna sancto Gerolamo. »

Alessandro Bindoni's sign is Justice; that of the Florentine Girolami Biondi is the Phoenix; of Lorenzo Lorio da Portese, S. Catherine whith her weel; of the Paganini, S. Peter; of Battista de Pederzoni of Brescia, an elephant and castle; of Filippo Pincio da Caneto of Mantua, S. Antony the Hermit; of the Rusconi, S. George; of Giovanni Antonio da Sabio and his brother, a Dragon; of Torresani, a tower; of Bernardino de' Ferrari, called Stagnino da Trino, S. Bernard; of Giovanni da Trino, alias Tacuinus, S. John the Baptist; of Antonio Zanchi of Bergamo the gate of the city of Bergamo; and of Bartolomeo de Zanis of Portese, S. Bartholomew.

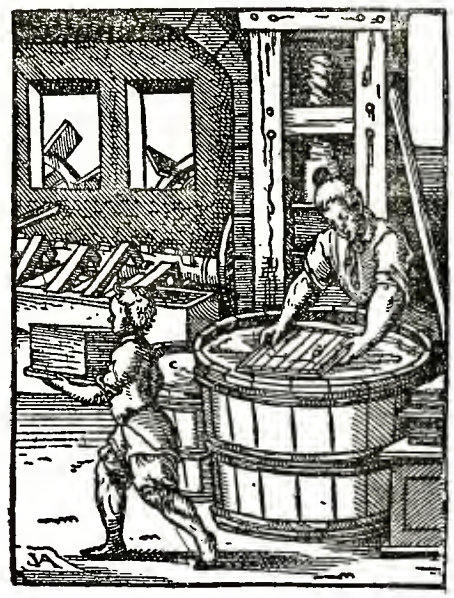
Printers, who at first printed on their own account, in process of time printed only on commission either for publishers or booksellers; then the marks served to shew the share which others had taken in the edition rather than the work of the printer. But those printers who continued at the same time to be publishers, or, in other words the publishers who had a printing establishment of their own, frequently put two marks, the one a general typographic mark, and the other that of their own office, placing the former on the first page and the latter at the end of the volume. This was done by Giovanni Battista and Melchiorre Sessa, whose particular mark is a cat with a mouse in her mouth; and by Giorgio Rusconi and his successors, who, while they do not fail to end the book with the ordinary typographic mark, place their own sign, that is to say, S. George, on the first page and below the title. But, in general, from the beginning of the sixteenth century, it began to be the custom to transfer the mark or sign from the last page to the first, placing it near the title of the work; a position which it has ever since retained and which it occupies even at the present day, whenever either editors or printers decorate their volumes in that manner.

(1) V. Fulin, *Documenti per servire alla storia della tipografia Veneziana from the Archivio Veneto*, t. XXIII, part. I. (1882), n. 12, 15, 53, 93, 107.

(2) This axiom was attributed to Augustus, but the emblem is believed to have been taken from coins of Titus, Vespasian, and Domitian. Aldus himself, when dedicating the Sfera di Proclo (1499) to the princes of Carpi, said: « Sum ipse mihi optimus testis, me semper habere comites delphinem et anchoram; nam dedimus multa cunctando et damus assidue. » The mark appeared for the first time in the *Poetæ Christiani veteres* of June 1502, then in the Dante of August 1502; and from that time it is found in all the editions of Aldus and his successors. Cf. Renouard, *Annales de l'imprimerie des Aldes*, third edition, 1834, page 34; but he is under the erroneous impression that the mark appeared for the first time in the Dante.

WATER-MARKS.

If any one places the leaves of early Venetian books against the light he perceives an almost innumerable variety of signs or figures, which are, as is well known, the marks of the paper-mills where the paper was made. (1) Such signs and figures are also called filigranes because they are the result of the net-work of metallic wires arranged at the bottom of the mould which contains the pulp. It is said that Pace da Fabriano was the first to introduce into Italy, and to be exact, into his native city, the art of making paper with flax or rags; but it is not certain in what year this took place. There can be no doubt, however that the art was already known and practised in the East as early as the XII or XIII century; for it is a fact attested by paper MSS of that period which still survive. (2) From the East it passed to the West, and first of all to Spain, where the manufactories of Xativa, Valencia and Toledo carried on a flourishing business. It appears therefore, that it was Pace de Fabriano who brought from Spain to the town of Fabriano the art of making paper from flax or rags. Tiraboschi (Storia d. Letter, ital t. V, p. 90) believes that the paper-mills of Fabriano date from 1276, but the earliest documents in the civic archives of that city which have been ascertained to consist of flaxen paper, do not go further back tan 1297.



A few years after Fabriano had commenced the manufacture of flaxen paper, this industry was started in Padua and Treviso, doubtless with workmen who had practised it in Fabriano. This must have been at the end of the XIV century; and first of all in Padua, so that this city must be considered as the second in Italy which exercised the art of manufacturing paper of this kind (v. Gloria, *Territ. padovano,* III, p. 110). From Padua it was transferred shortly after to Treviso on account of the copious currents of water in that district. (1)

Everything conduces to the belief that the Venetian printers brought the paper for their books chiefly from the paper mills of Padua or of Treviso. The water-mark which is most frequently observed in Venetian books is the balance in its many variations of form both in the scales and in the supports. The bull's head also, with various convolutions of the horns, and with great variety in the figures which are placed between the horns, often occurs. Then too there is the figure of the hat with various interlacings of the cords. Besides these watermarks the books printed at Venice show from time to time other figures, such as the imperial crown and the royal crowns, the glove, scissors, ladder, standard, shield of arms, castle, crescent, crossbow, strung bow with its arrow, crossed arrows, crossed swords; and the cross; and then, the horse, the bull and other animals. Now all these signs as water-marks are peculiar to the mills of Padua and Treviso. This circumstance added to the fact of the close relations and easy communication between Venice and those cities strengthen the supposition that the Venetian printers brought the paper for their books chiefly from those mills.

(1) v. Domenico Urbani, *Segni di cartiere antiche*, Venice 1870 a work containing ten plates, eight of which refer to Venetian printed books, one to water-marks in leaves of Paduan MSS of the XIV and XV centuries, and one to the designs of Paduan paper-mills.

(2) Lambecius, *Comment. bibl. Cæsareæ*, t. V p. 75, edit. Kollar, describes a paper MS existing in the Imperial Library at Vienna, of the year 1095, but this MS is not in flaxen paper but rather in paper made from bombazine or gossypium. But MS 54 class 1 of the Library of S. Mark (though it is seriously damaged by damp) containing the gospels in Greek, and generally considered to be of the XII century, and certainly not later than the XIII, is of paper, and although the weaving of the paper has not yet been microscopically examined, still at first sight it presents all the characteristics of flaxen paper.

(1) Professor Bailo has discoursed eruditely on the papermills of Treviso, when publishing, on the occasion of the marriage of Brunelli Devidè, a letter of Monsignor Rambaldo degli Azzoni Avogaro (12th November 1773) in reply to one from Tiraboschi requesting information on the subject.

THE PRINTING OF MUSIC

In Venice during the fifteenth century music was printed both plain and figured by the xylographic system, that is to say by means of blocks cut in relief. In the MS of the *Discorso della musica antica e moderna di Vincenzo Galilei,* which is preserved in the library of the Liceo Musicale of Bologna, there is a note in the handwriting of Ercole Bottrigari, a Bolognese musician and mathematician of the sixteenth century, to this effect: « I possess Canzoni and Barzellette in books printed at Venice as early as 1480 » but at the end of that century Ottaviano de Petrucci da Fossombrone, who is said to have been an apprentice in one of the printing houses in Venice, invented the printing of figured music with movable metal types. (1) Having obtained from the Signoria a privilege for his invention (25 th May 1498) (2) he published in the year 1501, according to his own system, the *Harmonicæ musices Odhecaton.* Petrucci continued to print music in Venice up to 1509 (3) when he transferred his office to Fossombrone, his native town. Several other Venetian printers, contemporaries of Petrucci, either printed music or caused it to be printed, as for instance Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa, Bernardino and Matteo de Vitali, and Andrea Antico the Istrian. But it appears that they limited themselves to the ancient or xylographic system, for Francesco Marcolini da Forlì, a celebrated printer and an admired writer, demanded and obtained from the Signoria of Venice a privilege, dated 1 July 1536, for printing music « by the method in which letters are printed, and it is about 25 years since such work has been done and not only Italy but also Germany and France have endeavoured to recover this method but without success » (1) It appears then, according to Marcolini's statement, that the system of printing figured music with movable metal types « in the manner in which letters are printed » was kept secret by Petrucci, and that he had taken it with him to Fossombrone without imparting it to anyone, and that consequently all those who printed music about that time did so according to the ancient xylographic system, and that, at last, Marcolini had succeded in finding out the method by which Petrucci printed with movable metal types. However, this may be it is certain that Marcolini, as early as May 1536, that is to say prior to the concession of the privilege, had published: *Intabulatura de liuto... di Messer Francesco da Milano...* « In Venezia per Francesco Marcolini da Forlì. In la contra de Santo Apostolo ne le Case de Frati Crosacchieri ne gi anni (sic) del Signore MDXXXVI del mese di magio », and it is quite certain that this music was printed from movable metal types.

About this time Antoine Gardane, a French musician, came to Venice and established a printing press for music which rapidly became very active and celebrated. Gardane also perfected Petrucci's system, for while at first the printing of music was executed by means of two impressions printing at the first the lines and the words of the text and register, and at the second the notes either upon or between the lines, Gardane discovered a method of printing it all at one impression and, nevertheless his printing is always admired for its exactness of execution and for the elegance and clearness of the types.

His sons Angelo and Alessandro succeeded him and kept the press active until about the end of the century. At that time the music presses of Ricciardo Amadino and Giacomo Valenti were also flourishing. By the industry of these and of several other printers the production of music and of works relating thereto was very abundant in Venice throughout the sixteenth century, in fact to such a degree as to surpass that of every other city, not excluding even Paris itself.

(1) Respecting Petrucci and his invention consult Anthon Schmid, *Ottaviano de Petrucci da Fossombrone der erste Erfinder des Musiknotendruckes mit beweglichen Metall-typen,* Wien 1845, and Augusto Vernarecci. *Ottaviano de Petrucci da Fossombrone inventore dei tipi mobili metallici della musica nel secolo XV,* Fossombrone 1881.

(2) This privilege is given in full in the work already quoted: Castellani, *La stampa in Venezia* p. 73.

(3) This last edition in Venice is: *Tenori e Contrabassi intabulati col Sopran in canto figurato per cantar e sonar col lauto. Libro I. Francisci Bossinensis opus....* ending: « Impressum Venetiis per Octavianum Petrutium Forosemproniensem Cum privilegio invictissimi Domini Venetiarum, quod nullus possit intabulaturam lauti imprimere sub penis etc. Die 27 Martii 1509. »

(1) This privilege granted to Marcolini is likewise given in full in the work already cited *La stampa in Venezia* p. 83 etc., which contains curious particulars respecting Petrucci's invention.

C. Castellani.

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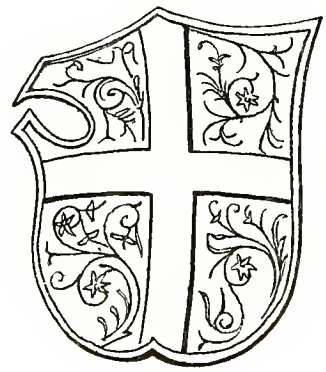
MCCCCLXXXVI Augustino Barbadico Duce Venetiarum Regnante
impressum fuit hoc opus feliciter.



Humberto I. Italiae Rege
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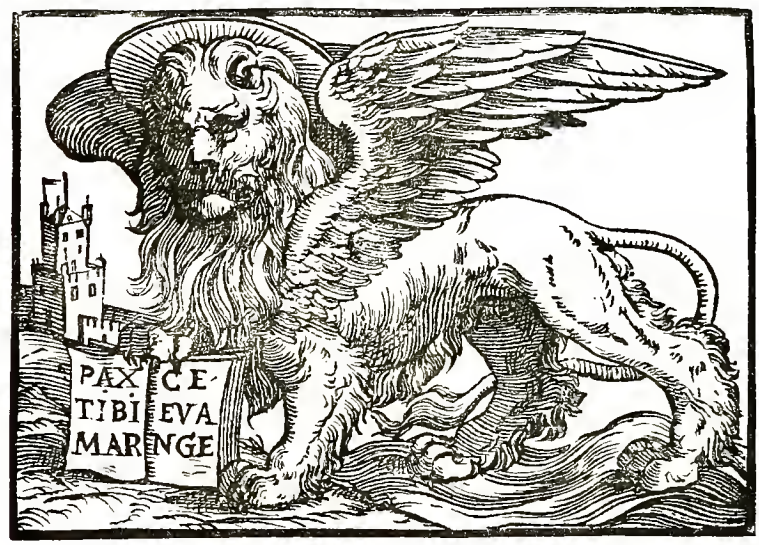
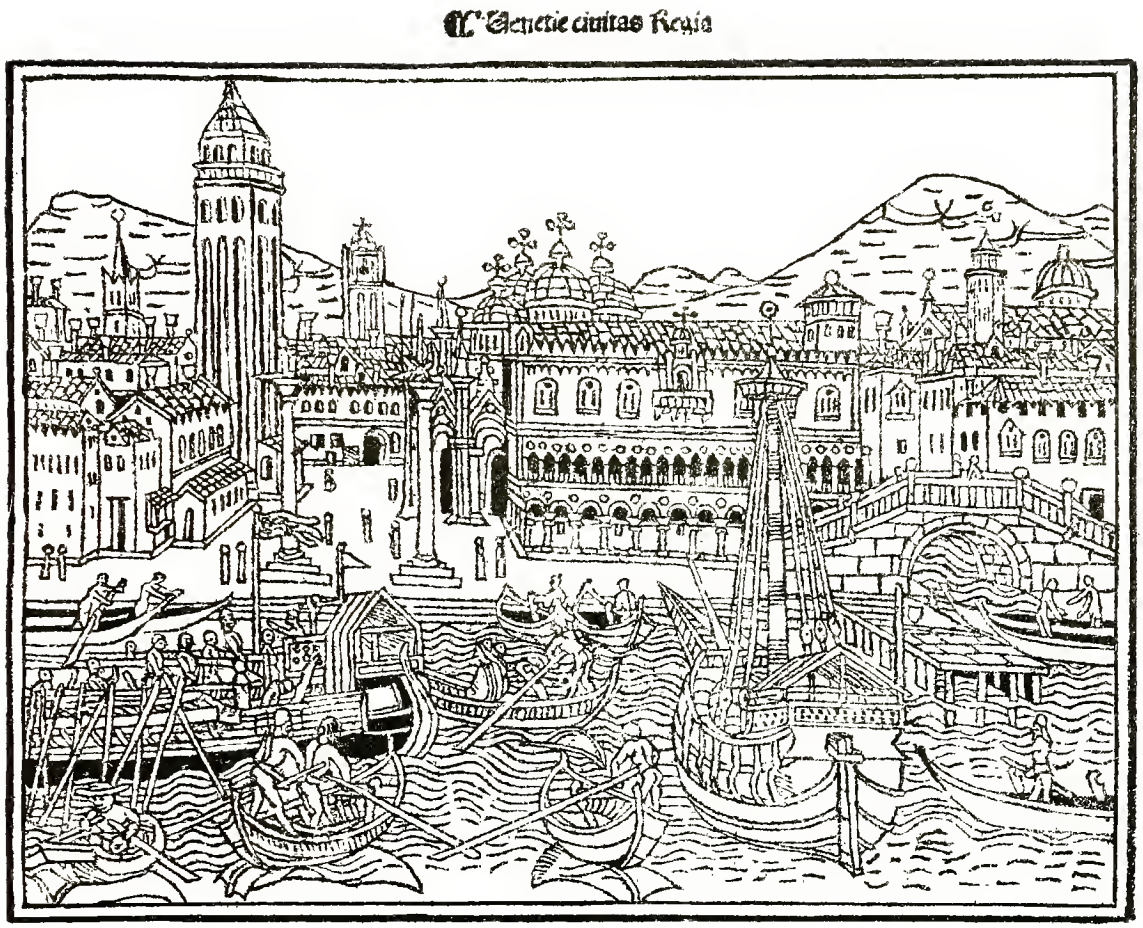


The Lion of S. Mark (from headings of books sec. XV-XVI).

IMPRESSIO LIBRORVM.



Printing in Venice

(FAC-SIMILES)

Die 17 Aprilis 1499. Jesus

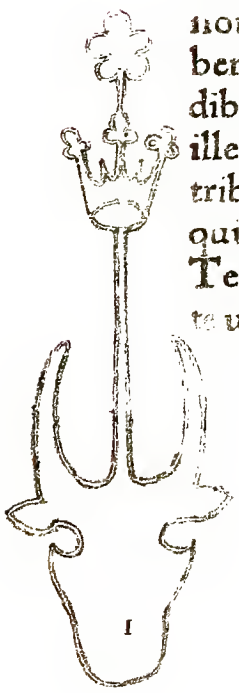
Io prometto io Aldo Romano ad m. Antonio Contalmerco per
stitopeli volumi tre scripti a penna in Charta bona de le epistole
de S. Catharina da Siena et altre orationi et meditationi de
la dita Santa. Li quali volumi ho receputo per stamparle per ma-
dona Margarita oglemere et quelli reconsignarle netti et
integri et illesi nel termine sono al pato el quale e bono
et netto et no li restituendo ut s. me obligo per ogni volume
due ducati d'oro pagarli al dito monastero. Appresso prometto
pagarle al dito monastero de presenti lire quattordeci de
pericoli per cagione de uno volume scripto a penna in Charta de pa
pirro a me consegnato cum parte de alcune epistole de la dita Santa
et piu ho et receputo uno volume a stampa dove sono epistole
nuo. 17. da stamparle cum le altre. el quale volume ha inserto el
dialogo de S. Catharina per metto et guastandose per alcuno modo
sera pagato el valore suo al dito monastero. Ulteriori per metto et
me obligo da poi fornito de stampare le dite epistole donarle
liberamente al prefato monasterio volumi nuo doi cento de le
dite epistole. Le quali tute promissione et obligationi io Aldo Roma
no sopradito faccio per nome de la dita m. Margarita et per la
sua specialta in solido per mettendo et tutto puramente sera sa
tisfatto. et desta m. Margarita se sottosciuta de sua mano
per ad richiesta de mi Aldo dito.

Io Margarita oglemera sono contenta de quanto e sopra espresso

Autograph of Aldus Manutius

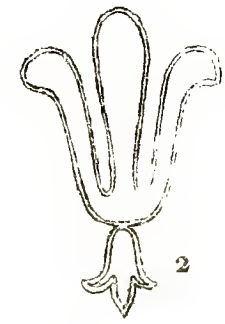
Eo omni officio ac potius pietate erga te ceteris satisfacio omnibus: mihi ipse nunq̃ satisfacõ. Tanta enim magnitudo est tuoꝝ erga me meritoꝝ: ut cũ tu nisi pfecta re de me nõ conquiesti: ego quia non idem in causa tua efficio: uitam mihi eẽ acerbam putẽ. In causa hec fuit. Hãmonius Regis Legatus apte pecuia nos oppugnat. Res agit̃ p eosdẽ creditores per quos cum tu aderas agebatur. Regis causa si qui sunt q uelit q pauci sunt omnes rem ad Pompeium deferri uolunt. Senatus religionis calũniam non religione sed maliuolentia & illius regię largitiõis inuidia comprobat Pompeiũ & hortari & orare & iam liberius accusare & monere ut magnam ifamiam fugiat nõ desistimus. Sed plane nec precibus nris nec admoitionibus nris relict locũ. Nam cũ in sermone quotidiano tum in senatu palam sic egit causam tuam: ut neq; eloquẽtia maiore quisq̃ neq; grauitate neq; studio nec contentione agere potuerit Cũ sũma testificatione tuoꝝ in se officioꝝ & amoris erga te sui. Marcellinũ tibi esse iratũ scis. Is hac regis causa excepta ceteris in rebus se acerrimũ tui defensorem fore ostendit. Quod dat accipimus. Quod instituit referre de religiõe & sepe iam rettulit ab eo deiuci nõ põt. Res aute idus acta sic est. Nã hec idibus mane scripsi. Hortensius & mea et luculi seruatia cedit religioni de excercitu. Teneri enim res aliter non

MIrifica mihi uerberationẽ cessationis epistola dedisti. Nam que parciuſ frater perscripserat uerecundia uidelicet & properatione: ea tu sine assensioẽ ut erant ad me scripsisti: & maxiẽ de consulibus designatis: quos ego peitus noui libidinum & languoris. effeminatissimi animi plenos: qui nisi a gubernaculis recesserint: maximum ab uniuerso naufragio periculũ est. Incredibile est que ego illos scio oppositis gallorum castris in estiuis fecisse: quos ille latro nisi aliquid firmius fuerit: societate uitiorum deliniet. Res est aut tribunitiis: aut priuatis consiliis munienda. Nam isti duo uix sunt digni: quibus alteri cesanam: alteri cossutianarum tabernarum fundamenta credas. Te ut dixi fero oculis. Ego uos ad.iiii.kalen.uidebo: tuosq; oculos etiam si te ueniens in medio foro uidero: dissuaiabor. Me ama. Vale.



1

Primus in Adriaca formis impressit aenis
Vrbe Libros Spira genitus de stirpe Iohannes
In reliquis sit quanta uides spes lector habenda
Quom Labor hic primus calami superauerit artem



2

M.CCCC.LXVIIII.

Ferdinando Ongania Editore. 1469-A

C. PLINII. DE. NATVRALI. HISTORIA

De mundo

MVNDVM ET HOC QVOD NOMINE alio Celum appellari libuit: cui us circúflexu tegunt cuncta: numen esse credi par est: æternum: immensum neq; genitũ: neq; interitur umq̃. Huius extra nihil agat rerum: nec interest hominũ res capit humanę cognitura mentis. Sacer est æternus: immensus: totus i toto: imo uero ipse totum infinitus: ac finito similis. Omnium rerum certus & similis incerto. Extra natura cuncta complexus in se idemq; rerum natura: opus & rerum ipsa natura. furor est: mensuram eius animo quæsdam agitasse atq; pdere ausos. Alios rursus occasione hinc sumpta aut hinc data innumerabiles tradidisse mundos: ut totidem rerum naturas creari oporteret. Aut ut una omnes incubuerant: uide ut mé soles totidemq; lunas: et cętera etiam in immensa & innumerabilia sydera ęstimãt. Eadem quæstiõe semp in termino cogitationis occursura desiderio finis æternus. Aut si hæc infinitas naturę omni artifici possit assignari. Non illud idem in ... facilius sit intelligi cunto præsertim opere: furor est, profecto furor egredi ea. Et tamq̃ interna eius cuncta plane iam sint notata scrutari extera quasi uero mensuram illius rei possit agere: qui sui nesciat aut homines possint uidere quę mũdus ipse non capiat.

De forma mundi

FOrmam eius in spetiẽ orbis absoluti globatam esse omnes inprimis & cõsentiũt in eo mortalium orbem appellantes. Sed & argumenta rerum docent nõ solũ quia talis figura oibus suis partibus uergat in se ac sui ipsa nolleranda est: seque includit et continet nulla egens compagũ: nec sine ea aut in ulla alis suis partibus sentiẽs: nec quicquam motum quo subsistendo uertitur: apparebit alis aptior ista est. Sed oculorum quoq; probat one ęq̃ connexus medius: quacumq; ternatur: cum ad accidere in alia non possit figura.

De motu mundi.

HAnc ergo formam eius æterno & irrequieto ... celeritate. xxiiii. horarum spatio circumagi solis exortus et occasus haud dubium reliquere an sit immobilis: ex ideo sensum uariũ fabule excedẽs ante molis rotata ... fugin cassidua sonitus ne equidẽ facile dixerim. non hercle magis ęq̃ circumactos simul tinnitus sydera suosque nouẽtium orbes. An dulcis quidam ... mere dubii suauita agimur iuxta diebus noctibusq; tacitus labat mundus esse malium rerumq; cunctarum impressas. Nec utam uoluerum no ... uam lubricũ corpus: quod clarissimi quidẽ auctores dixe quoniam inde deciduis rerum omniũ ... ex ipsis in numeri confusis, monstruosęq; digenerantur effigies: Pręterea usus alibi abbreuiatę figura & candidiore medio super uertice

Cur minutius dicitur

EQuidem & consensu gentium nouicor. Namque C. mente appellauerunt eum & nos a perfecta absolutam quidem ... ad dubie cęlati argumento ... interpretor ordo descripto circulo qui signifer uocatur ... congruens tot sęculis ratio.

De quatuor elementis.

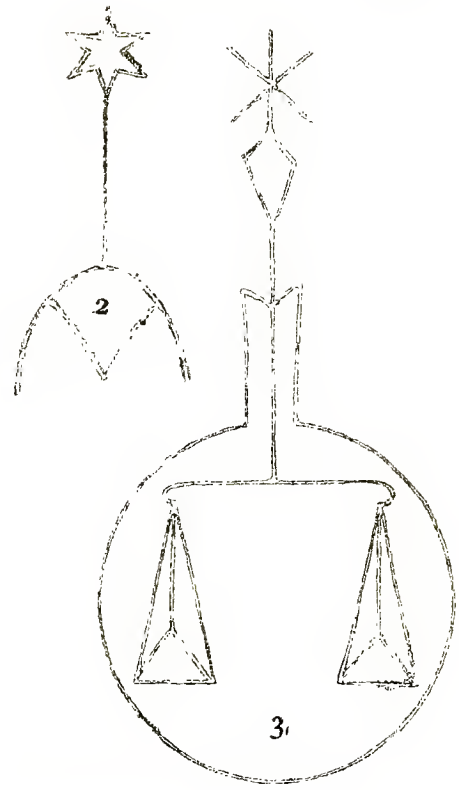
NEc de elementis uideo dubitari ęquatuor esse ea ignitum collucentium mallos oculos. proximũ spiritus: quę greci appellant. Vitalę hunc. & per cuncta rerum mobile totoq; ... cum quarto aquarum elemẽto librata medio spatio tellure ita:

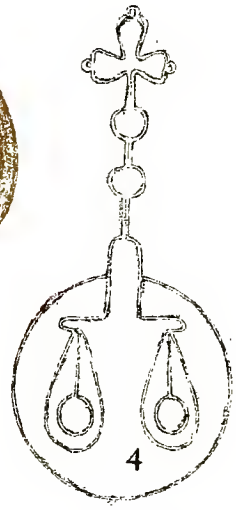
V 3 X

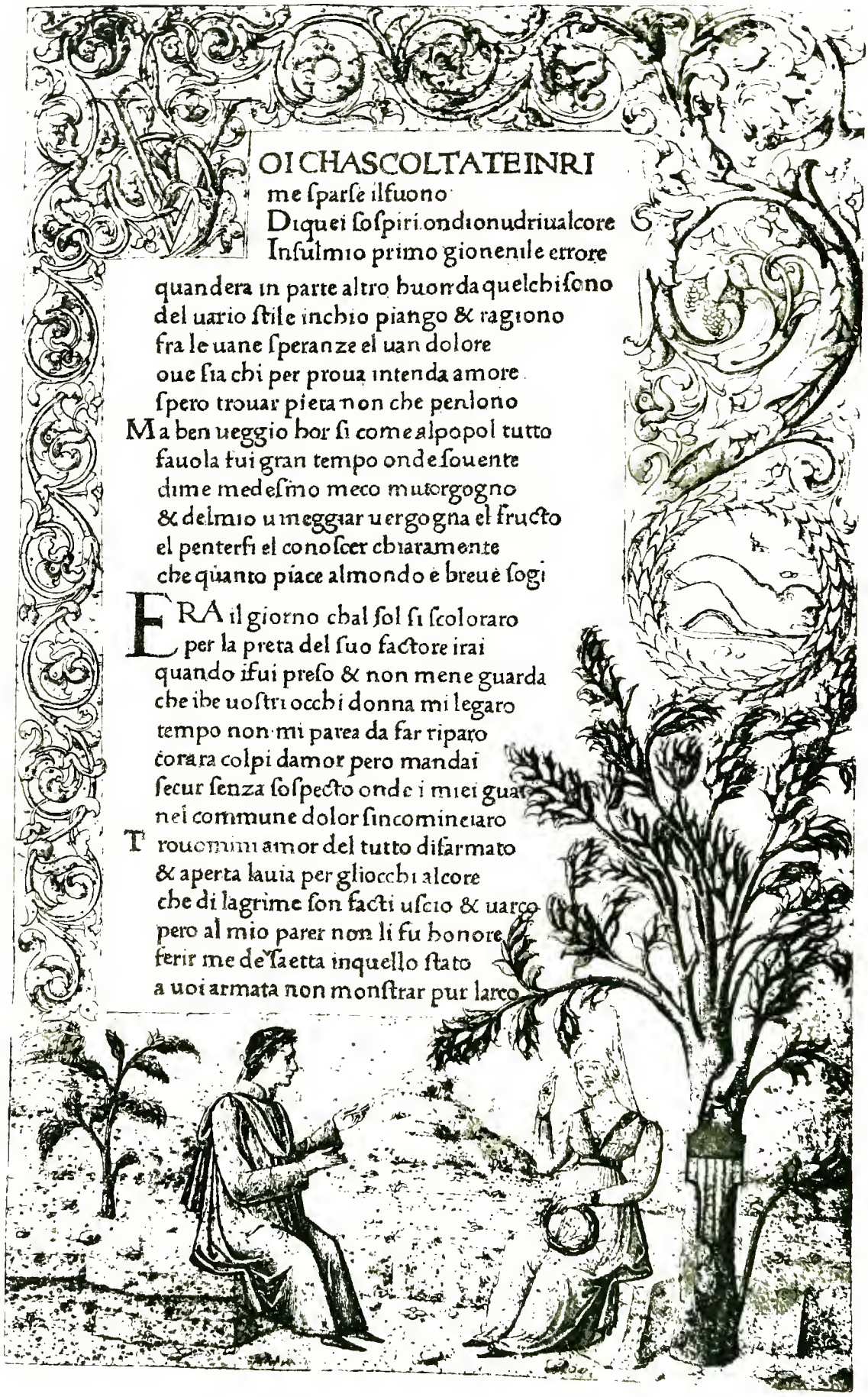
1469-B

OI CHASCOLTATE INRI
me ſparſe ilſono
Diquei ſoſpiri ondio nudriual core
Inſulmio primo giouenile errore
quandera in parte altro huom da quel coi ſono
del uario ſtile inchio piango et ragiono
fra le uane ſperanze el uan dolore
oue ſia chi per proua intenda amore
ſpero trouar pieta non che perdono
Ma ben ueggio hor ſi come alpopol tutto
fauola fui gran tempo onde ſouente
dime medeſmo meco miuergogno
et delmio uaneggiar uergogna el fructo
el penterſi. el conoſcer chiaramente.
che quanto piace almondo e breue ſogno

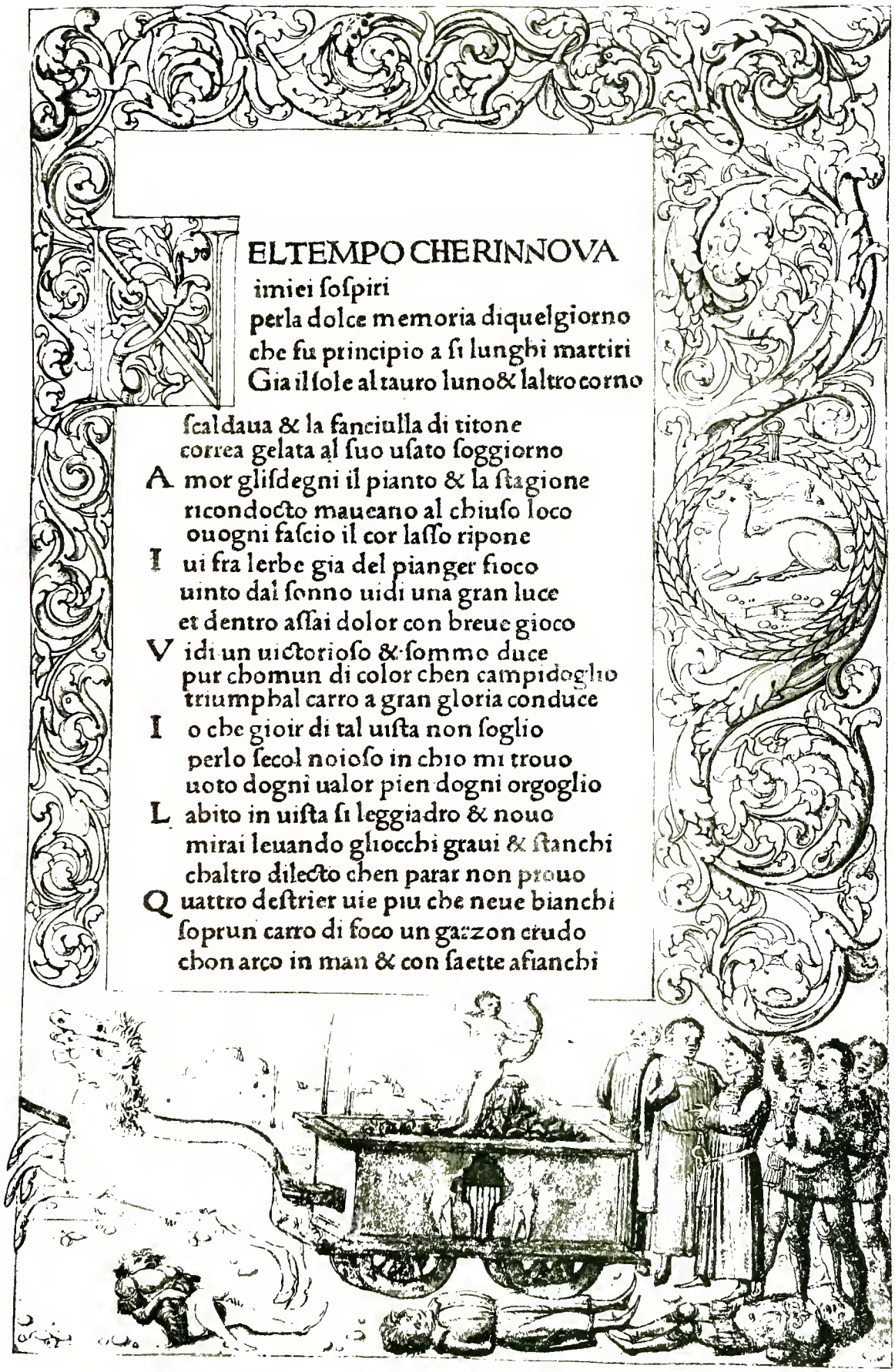
ERa il giorno chal ſol ſi ſcoloraro
per la pieta del ſuo factore irai
quando fui preſo & non mene guardai
che ibe uoſtri occhi donna mi legaro
tempo non mi parea da far riparo
contra colpi damor pero mandai
ſecur ſenza ſoſpetto onde inimici guai
nel commune dolor ſincominciaro
Trouommi amor del tutto diſarmato
et aperta lauia per gliocchi alcore
che di lagrime ſon facti uſcio et uarco
pero al mio parer non li fu honore
ferir me de ſaetta inquello ſtato
a noi armata non moſtrar pur larco







VOI CHASCOLTATE INRI
me sparse ilsuono
Diquei sospiri ondionudriualcore
Insulmio primo gionenile errore
quandera in parte altro buon da quelchi sono
del uario stile inchio piango & ragiono
fra le uane speranze el uan dolore
oue sia chi per proua intenda amore
spero trouar pieta non che perdono
Ma ben ueggio hor si come alpopol tutto
fauola fui gran tempo onde souente
dime medesmo meco mutorgogno
& delmio u meggiar u ergogna el fructo
el penterfi el conoscer chiaramente
che quanto piace almondo e breue sogi
ERA il giorno chal sol si scoloraro
per la preta del suo factore irai
quando ifui preso & non mene guarda
che ibe uostri occhi donna mi legaro
tempo non mi parea da far riparo
corara colpi damor pero mandai
secur senza sospecto onde i miei guai
nei commune dolor sincomineiaro
Trouomimi amor del tutto disarmato
& aperta lauia per gliocchi alcore
che di lagrime son facti uscio & uarco
pero al mio parer non li fu honore
ferir me de saetta inquello stato
a uoi armata non monstrar pur larco



NEL TEMPO CHE RINNOVA
imiei ſoſpiri
perla dolce memoria diquel giorno
che fu principio a ſi lunghi martiri
Gia il ſole al tauro luno & laltro corno
ſcaldaua & la fanciulla di titone
correa gelata al ſuo uſato ſoggiorno
AMor gli ſdegni il pianto & la ſtagione
ricondocto maueano al chiuſo loco
ouogni faſcio il cor laſſo ripone
IUi fra lerbe gia del pianger fioco
uinto dal ſonno uidi una gran luce
et dentro aſſai dolor con breue gioco
VIdi un uictorioſo & ſommo duce
pur chomun di color chen campidoglio
triumphal carro a gran gloria conduce
IO che gioir di tal uiſta non ſoglio
perlo ſecol noioſo in chio mi trouo
uoto dogni ualor pien dogni orgoglio
LAbito in uiſta ſi leggiadro & nouo
mirai leuando gliocchi graui & ſtanchi
chaltro dilecto chen parar non prouo
QUattro deſtrier uie piu che neue bianchi
ſoprun carro di foco un garzon crudo
chon arco in man & con ſaette afianchi

T. LIVII. PATAVINI HISTORICI. AB. VRBE. CONDITA. DE. PMÆ. L. PMÒ. INCIPIT

ACTVRVS NE SIM OPERAE PRETIÚ: si a primordio urbis res populi romani perscripserim: nec satis scio: nec si sciam: dicere ausim. Quippe qui cum uetterem: tum uulgatam esse rem. uideam: dum noui semper scriptores aut in rebus certius allaturos aliquid se: aut scribendi arte rudem uetustatem superaturos credunt. Vtcunque erit: iuuabit tamen rerum gestarum memoriae principis terrarum populi pro uirili parte & me ipsum consuluisse. Et si in tanta scriptorum turba mea fama in obscuro sit: nobilitate: ac magnitudine eorum: quibus omnis officient meo: me consoler. res est praeterea: & immensi operis: ut quae supra septingentesimum annum repetatur: & quae ab exiguis profecta initiis eo creuerit: ut iam magnitudine labor & sua. & legentium plerisq; haud dubito quin primae origines: & proxima originibus: minus praebitura uoluptatis sint festinantibus ad haec noua: quibus iampridem praeualentis populi uires se ipse conficiunt. Ego contra hoc quoq; laboris premiũ petam: ut me a cõspectu malorum: quae nostra per tot annos uidit aetas: tantisper certe dum prisca illa tota mẽte repeto: auerta O'is expers curae: quae scribentis animũ: et si nõ flectere a uero: sollicitum tamen efficere posset. Quae ante conditam condendamue urbem poeticis magis decora fabulis: quã incorruptis rerum gestarum monumentis traduntur: ea nec affirmare: nec refellere: in animo est. datur haec uenia antiquitati. ut miscendo humana diuinis primordia urbium augustiora faciat. Et si cui populo licere oportet consecrare origines suas: et ad deos referre auctores ea belli gloria est populo romano: ut cum suum: conditorisque sui parentem Martem potissimum ferat: tam hoc gentes humanae patiantur aequo animo: q̃ imperium patiuntur. Sed haec: & his similia: utcunq; aã aduersa aut aestimata erunt. haud equidem in magno ponam discrimine. Ad illa mihi pro se quisque acriter intendat animum: quae uita: qui mores fuerint: per quos uiros: quibusq; artibus domi: militiaeque. & partum & auctum imperium sit. labente deinde paulatim disciplina: uelut dissidentis primo mores sequatur animo. Deinde ut magis: magisque lapsi sint: tum ire coeperint praecipites: donec ad haec tempora: quibus nec uitia nostra: nec remedia pati possumus peruentum est. Hoc illud est precipue in cognitione rei salubre: ac frugifer: omnis te exempli documenta in illustri posita monumento intueri. Inde tibi tuaeque reipublicae quod imitere: capias. Inde foedum inceptu: foedum exitu

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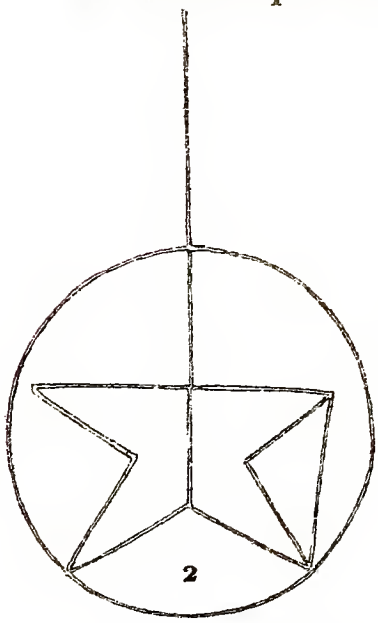
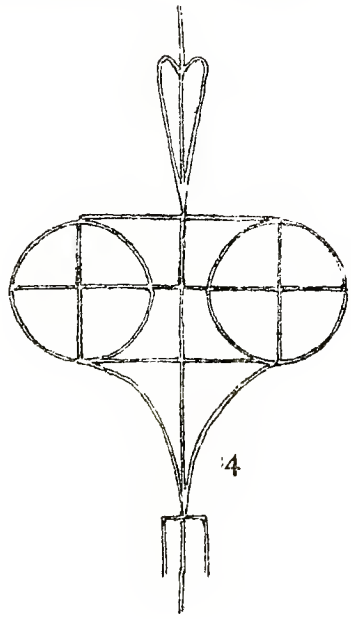
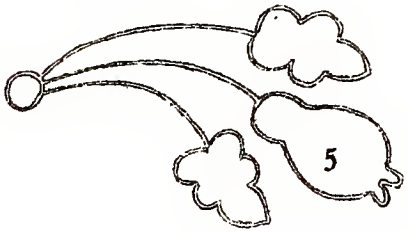
1470 - C

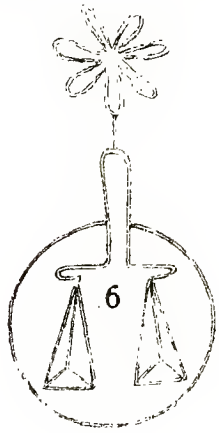
IOANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM PROOEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.

OEPERAM OLIM BEATISSIME pater Nicolae.v.ſumme pontifex commentaria quædam grammatica condere: qbus omnem litterariam antiquitatem & orthographiæ rationé hiſtoriis pro poetarum c nectere conabar: pfuturu: uirili ſtudioſis linguæ la ab aliis ſtudiis negociiſc interceptus illa prorſus r que longo tempore abiice Sed nuper cum apud Ala niæ oppidum ex aeris ro ſeceſſiſſé: ea abſoluere qu corum rogatu conatus ſur ad calcem uix uſque perduxi opus magnum uarium & diffuſum: a ſanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare



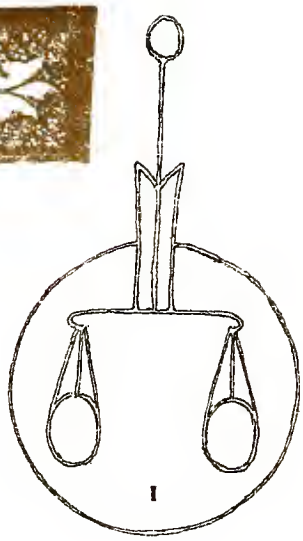


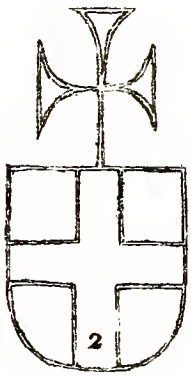


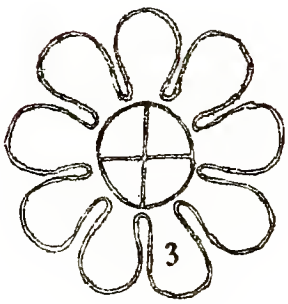


LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTTHOS.

TSI LONGE IVCVNDIVS MIhi fuiſſ& Italiæ fœlicitatem q̃ clades referre: tamen quia tẽpora ſic tulerũt ſequemur & nos fortunæ mutabilitatem Gotthorꝝq; inuaſionem: & bellũ quo Italia tota pene euerſa fuit: in his libris deſcribemus. Doloroſam ꝓfecto materiam: ſed pro cognitione illorꝝ temporum neceſſariam. Neq; enim Xenophontem athenienſem ſũmo ingenio uirũ cum obſidionem & famem ac diruta mœnia athenarũ deſcripſit non dolenter id feciſſe reor: Scripſit tamen quia utile putabat illarꝝ rerũ memoriam non deperire. Neq; Liuius noſter cum urbem romam a Gallis captã & incendiis conflagratam refert minorẽ meretur laudẽ: q̃ cũ. P. Aemilii triũphũ illũ præclarũ de Macedonibus aut. P. Africani uictorias enarrat. Hiſtoriæ quippe eſt: tã ꝓſperas q̃ aduerſas res monimentis litterarꝝ mãdare. Itaque optanda quidem meliora ſunt: ſcribenda uero quæcunq; cõtigerint. Me certe hæc ipſa ſcribentem q̃q̃ multa pro ſigulari amore meo erga patriam cõturbãt: tamen illa ratio conſolatur: q; etſi res tunc maxime aduerſas Italia perpeſſa fuit: ad extremum tamẽ ſupatrix externarũ gentium noſtrarũ ad uſq; ætatẽ terra mariq; potentiſſima remanſit. Ciuitateſque in ea ornatiſſime magnis opibus magnaq; auctoritate uiguerũt hactenus: hodieq; uigent: quarum gloria & ĩperium longe lateq; extenditur: ut non tam ĩgemiſcendum ſit pro his quæ tunc acciderunt q̃ lætãdũ. Ceu Herculẽ magni labores celebratiorẽ fecere q̃ ſi nunq̃ tam periculoſe laboraſſ&.

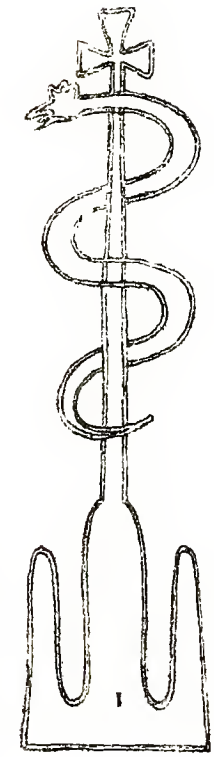






Sacre theologie magistri necnō sacri eloquii preconis celeberrimi fratris Roberti de Litio ordinis Minorū professoris opus quadragesimale putilissimum quod de penitentia dictum est. Feliciter incipit.

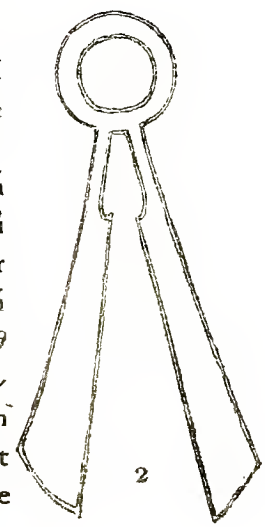
¶ Dominica in Septuagesima. De facilitate bonorū operū seu bene operandi ppē quā peccatores ad pniam redire debent. Sermo.i.



Vlti sunt uocati pauci uero electi. Habemi hec uerba Mathi. xx.c. & i euāgelio hodierno. Propē nimiā caritatē suā q̄ diligit deus rōnalē creaturā nō desinit uocitare miseros pctōres post lapsum atq; ruinā peccati ut ad eū redeant p pniam. Monet eos & expectat blāde mltifariā mltisq; modis attrahit & alli cit illos ut no delpent sed currāt cōsident ad fontē clementie sue. Pleriq; uero negligūt renuūtq; obedire uoci eiꝰ suauissime existimantes opa bona in qbus penitētes exerceri oportet nō solū difficilia & dura sed oīo impossibilia. Quo errore firmato in eorū mente licentiā i malo pseuerādi suscipiūt indiesq; deteriores fiunt. Quappē existiaui rē frūctuosissimā facere si apuero qnta sit ad bñ operandum recteq; uiuendum facilitas & suauitas. Vnde i hoc sermone ad excitanda corda dura peccatorū quos deus uocat ut p penitentiam electorū numero ascribant de facilitate bonorū operū ero uerba facturus quoniā sapientissimi mundi redemptor i themate iam ppōsito explicat manifeste tarditatem renitentium qbus salus esse non potest asserens multos fore uocatos electos uero pauces. Quia pauci sunt fortes animo ad uirtutum opa aggredienda. qbus facilitatē actuum uirtuōsorū oñdendam dixi maxime propē tria.

Primo ppē cām origīalem.
Scdo ppē adiutoriū dīnale.
Tertio ppē p̄miū eternale.

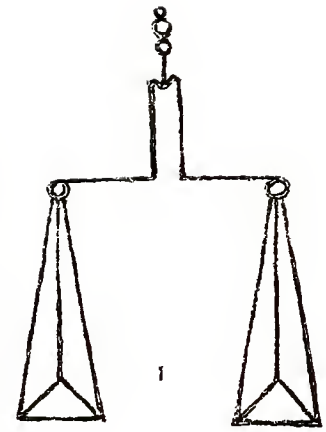
¶ Q facile est unicuiq; opari bonum propē causā originalem que est hominis uoluntas libera que non cogitur. Capl'm.i.

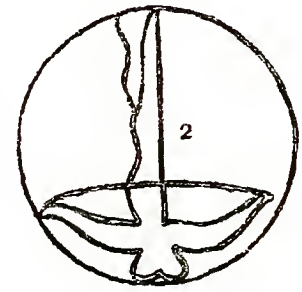


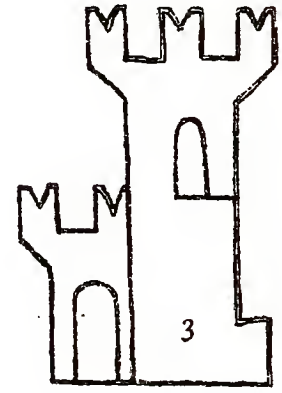
PRimo oñdo facile esse unicuiq; opari bonū ppē cām originalē. Nam si recte cōsiderem⁹ unde ē q; aliq; boni aliq; mali sint. nōnulli recte nōnlli uero pniciosissime uiuāt inueniem⁹ pfecto id puenire ab uniuscui⁹q; libero arbitrio & spontanea uolūtate. Hoc asserūt oēs sapientes siue phi siue sancti Vñ Ari.v.ethicorū.c.vii.ait. Iustū opari omne uolūtariū ē. Et in.iii.ethi.c.iii. Virt⁹ uoluntariū ē & nihilminus & malitia uoluntariū ē. Et ibidē. Brūs inqt nlls nolens est. Et Seneca li de morib⁹ ait. Omne peccatū actio ē uolūtaria. Et idem ad Lūcillū. Valentior omni fortuna aīus ē & in utrāq; ptem ipe res suas ducit btēq; ac misere uite sibi cā est. Et Salustius in iugurtio. Dux atq; impator uite

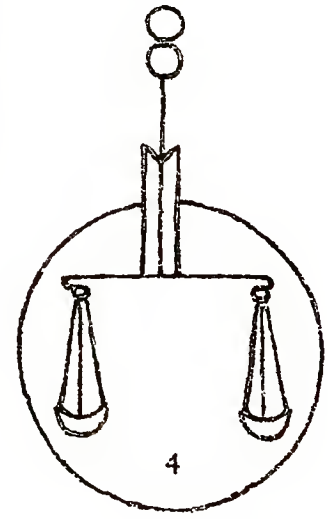
L. Coelii Lactantii Firmiani diuinarũ institutionũ aduersus gentes liber primus de falsa religione ad Cõstantinũ impatorem. Quanti sit & fuerit semper cognitio ueritatis: & q̃ nec sine religiõe sapientia: nec sine sapientia sit probanda religio. Ca. primum

MAgno & excellenti ingenio uiri cũ sese doctrinę penitus dedidissent: quicquid laboris poterat impẽdi: cõtemptis omnibus publicis & priuatis actionibus: ad inquirendę ueritatis studium contulerunt: existimantes multo esse pręclarius humanarũ diuinarũq; rerum inuestigare ac scire rationẽ: q̃ in struendis opibus aut cumulandis bonoribus inhęrere. Quibus rebus quoniã fragiles terręnęq; sunt: & ad solius corporis pertinẽt cultum: nemo melior nemo iustior effici potest. Erant quidem illi ueritatis cognitiõe dignissimi: quam scire tantopere cupiuerunt: atq; ita ut eam rebus omnibus anteponerent. Nam & abiecisse quosdam res familiares suas & renuntiasse uniuersis uoluptatibus constat: ut solam nudamq; uirtutẽ nudi expeditiq; sequerẽtur. tantum apud eos uirtutis nomẽ & auctoritas ualuit ut in ea omne summi boni prẽmium predicarẽt. Sed neq; adepti sunt id quod uolebant: & operam simul atq; industriam perdiderunt: quia ueritas idest arcanum summi dei qui fecit omnia: ingenio ac propriis non potest sensibus comprehendi. alioquin nihil iter deum hominemq; distaret: si cõsilia & dispositiones illius maiestatis ęternę cogitatio assequeretur humana. Quod quia fieri non potuit: ut hominì per seipsum ratio diuina notesceret: non est passus hominem deus lumen sapientię requirentem diutius oberrare: ac sine ullo laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius aliquando & notionem ueritatis munus suum fecit: ut & humanã sapientiam nullã esse monstraret: & erranti ac uago uiam consequẽdę immortalitatis ostenderet. Verum quoniam pauci utuntur hoc cęlesti beneficio ac munere: quod obuoluta in obscuro ueritas latet: eaq; uel contemptui doctis est: quia idoneis assertoribus eget: uel odio indoctis ob insitam sibi austeritatem: quã natura hominum procliuis in uitia pati non potest. Nam quia uirtutibus amaritudo permixta ẽ uitia uero uoluptate condita sunt: illa offensi: hac deliniti feruntur in pręceps: ac bonorum specie falsi mala pro bonis amplectuntur. Succurrendum esse his erroribus credidi: ut & docti ad ueram sapiẽtiam dirigantur: & idocti ad ueram religionem Quę professio multo melior: utilior; gloriosior: putãda ẽ: q̃ illa oratoria i qua diu uersati: nõ ad uirtutem sed plane ad argutam malitiã iuuenes erudiebamus. Multo quippe nunc rectius de pręceptis cęlestibus disseramus: quibus ad









Inest enim mentibus hominum veri boni naturalis insita cupiditas. sed ad falsa veri error adducit. Boetius de consolatione in 3°. Dicit phs primo ethicorum. Ibi bona triplicitr sunt diuisa. s. in bona exteriora corporis. et animi. tñ bona animi cuius soli sunt scientie et uirtutes solū sunt natura ipsius hois. Nā unū bonum hois est hoi appropatum et in potestate hois positum. Talia aut solū sūt bona anim extiora neq; corporis. exteriora nō. qa talia nō sūt i ptate hois sed fortune q ipsorum ē dna. Et hoc ē quod dicit phus in de bona fortuna. Sine bonis exterioribus q; dna est fortuna nō oportet esse felicē. Cui etiam occasionem dat Boetius 2° de consolatione. dicens. Si tua foret q amisisse doleres. nullo modo predicisses hores diuitie certaq; talia mei sūt iuris. famule dnaq; cognoscūt. mecū abeūt. me abeūte discedunt. Hec etiam bona corporis sūt natura bona hois. cū nō sint hoi appropata sed multis alis ibi retenta. Sola autem anie bona cuius modi est ipsa phia sūt i potestate hois posita et sibi appropata. Et hoc ē quod de istis duobus dicit Seneca in quadam epla ad Lucillū ipm. quocūs ad phiam. Si magnus es et arbores. si fortis es et leones. si pulcher es et pauones. si uelox es et lepores. si aut sapiens tu es unus deus in humano corpore latitas. Et in quadam alia sic dicens. Si diues es laudate fortunā. si fortis es laudate naturā. si aut bonus laudate ipsum. quasi bona anie sint in potestate hois posita et anie appropata. Et qa int bona anie phia ē principalius ideo p unū bonū i uero et perfecte ipa phia aduenient potest describi. Inest enim &c. In quo quidē uerbo Boetius breuiter duo tangit. Primo enim tangit ipsius ad phiam naturalē inclinationē et affectū. 2° tangit ipsius ab ipsa erroneā deuiationē et impedimentū. Primū quidē tangit cū dicit. Inest.n. mentibus hominū uero boni naturalis insita cupiditas. a. i. cōm quidē phos cū subdit. Sed ad falsa deus error adducit. Primū enim nobis innotescit ex duobus. primo ex hois originali impfectione. 2° ex ipsius cum suo fine ultimata diunctione. Primum quidem istorum notat actus uerbalis determinatio cū dicit. Mentibus hominū. Secundū uero nobis insinuat boni naturalis articulatio. cum subdit boni magni. Primo q primū p. ex hominis originali impfectione. Nā unicuiq; naturalis impfectio ē naturalis inclinatio et affectus ad suū ppriā pfectionem. Et hoc est quod dicit phs i primo phicorum in fine Existit enim quidam dīno et optimo et appetibile. s. ipsa forma uel pfectione. aliud quidem huic contrarium. s. ipsa privatio. aliud aut aptū natū ē appetere et desiderare ipm secūm ipsius naturā. s. ipsa matia uel pfectibile. Hoc est naturalis impfectus. primo enim est impfectus quantum ad corpus. 2° quantum ad animā. Quantum ad corpus. Cū iam nascitur primo sub impfecta quitate. et ppter hoc ita est sibi incrus augmentanda ipm pducēs ab impfecta quitate ad pfectam uel ad pfectiorē. 2° nascit indigēs corporis ab extrinsecis corrūpentibus defensione. Nā natura alis tradidit corpus in sui corporis defensionem quemadmodū bobus cetuis &c. Alis dētes quēadmodū porcis. Alis lanam quēadmodū pecoribus. Poetes oībus his denudatos produxit. Ut dē quantum ad aiam nascit impfect. Primo quantum ad animam sensitiuā. 2° quantum ad intellectiuā. Quantū ad sensitiuam uel appetitiuā. et hoc est quod dicit phs primo ethicorum. Hō quem semp deprecat ad optia. Videt aut et in his quod dā inanū ē qd semp aduersatur et obuiat ei. s. appetitus sensitiuus. Et hoc etiam dic 2° ethicorum dicēs. Appetitus.n. sumus ad delectationes. Vñ difficile est resistere ocupisce quere. Hoc enim nobis ex p concomitat. Cū 2° nascit impfect quantū ad aiam intellectiuā. et hoc est qd dicit phus 3° de aia. d. Q. est in prima sui creatione sicut tabula rasa in qua nihil est depictū uel intra scriptū. Vñ etiam paulo ante dicit. Neq; nullā naturā habet aie intellect sed natura aut hāc qua possibilis uocatur ē et nihil ē actu eorum q sunt ante suū intelligere. Primus autem actus ē p natio pfectionis et id est naturalis impfectus Sed homo perficit p philosophiam. perficit enim quantū ad corpus p phiam pdicā fachuā q secūm Vgonē de sancto Victore sub. 7. artibus mechānicis ordinet. s. lanificiū. armatura. nauigatio. agricultura uenatio. theatria. medicina. Sed quantum ad aiam sensitiuā uel appetitiuā pficit p phiam practicā ac ciuilem cum modi ē moralis. Nam hmōi negotiū nō est speculatiōis gtia. sed ut boni fiamus siue ōtuosi ut dicit phs 2° ethicorum. Virtus aut ē q habentem pficit et eius opus bonū reddit ut etiam dicit phs ibidem. Quātum aut ad aiam intellectiuā pficit p phiam speculatiuā et hoc ē qd dicit Comentator 3° de aia q qñ hō fuerit pfectus in scientia speculatiua tūc sibi iungetur intellect agēs ut forma. et tūc habebit itellectū adeptū. et hoc est ultia. pspitas quam sperabāt phantes in hac uita. Hoc idē etiam dicit i. plogo octaui phicorum dicēs. q hō oīt sere equoce de hoie ignorāte et pfecto p scientias speculatiuas. Apparet igit hois ad phiam ex eius naturali ipfectione naturalis inclinatio et affectus. Cū 2° apparet ex hois cū suo fine ultimata diunctione qa unicuiusq; hois ē naturalis inclinatio et affectus ad illud p qd oiungit suo ultimo fini. ppter eo q ad talē finē natalis puenire desiderat. et hoc est qd dicit Boe. p de consolatione. Omis mortaliū cum quā multiplicū studiorum labore exercet diuersio quidem calle. pedit ad unam tñ beatitudis finem nitit puenire. q p phiam homo unit ultimo fini sibi appropato. nā ultimus finis hois appropatus est felicitas q consistit in speculatione secūm pmeuā potētiā q i nobis ē respectu nobilissimi obiecti quod est deus. secūm qd dicit phus p 7. x°. ethicorum sic.n. dicit. Alior quidem aliū nullū felix est qa neq; quā principat speculatiōe. Inquātū enim pendit speculari et felicitas q gdo magis inest speculari et felices eē ñ pacidēs. et secūm speculationē et p phiam talē finem acquirit et maxime p illā que sapia uocat. Est enim aliaq; sapia nobilissima obiecti. Et hoc est quod dicit de ipso phus. e. ethicorum. Est enim quēadmodū corpus homis alia honorabilior. et hoc de p. Cū 2° dico q in uero. ppter tāgit Boetius a phia erroneā deuiationē et impedimentū et ista erronea deuiatio nobis pedit ex tribus. primo enim ex consuetudis pnitate. 2° ex naturae ferocitate.

In noīe dñi nostri Jhesu christi. Amen.
Incipit liber qui dicit Supplementum.

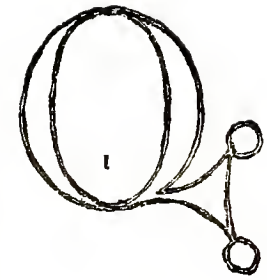
Nonia suma que magistrutia seu pisanella vulgariter nūcupat, ppter eius opendiositatē apud ofessores cotius inoleuit. Et qa ppter eius abachicas quotationes nimiū in suis quotis repitur corrupta. ac ppter eius Buitatē ī plerisq; suis decisionibus valde dubia. declaratiōe 7 supplectiōe īdigēs. Idcirco ad cōem simpliciū ofessorū vtilitatē q.ū mihi dñs dederit decreui dictā sūmā emendatā ad cōem qtationē reducē. ac eius Buitati q; Bui valuero qd visuz fuerit expedire. addendo supplē. vtq; additio cognoscat' ī reius pncipio A In fine vo B lra ex rubro ponet. dicte sūme alphabeticū ordinē sequendo. 7 pagraphos in marginibus p qtas notādo post pncipiū capli. lz in pfata sūma oputet' pncipiū p. §. p. Et ppter pdicta hoc opus supplementū appellari potest. B

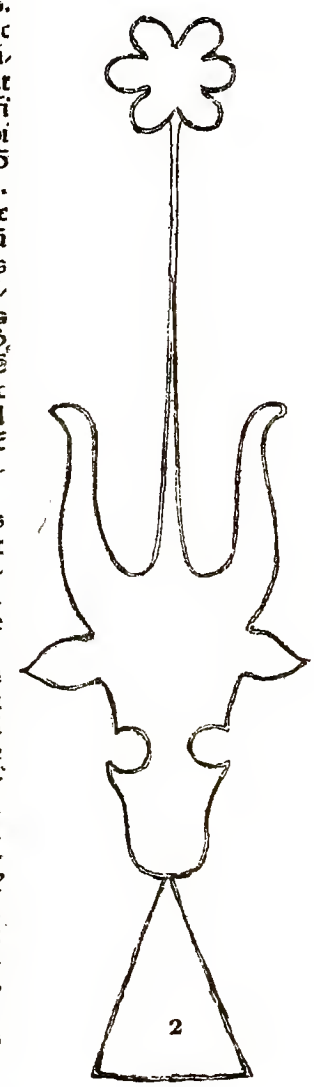
Abbas ī suo monasterio conferre pōt suis subditis pmā tonsurā 7 duos ordines minores. dūmō sit sacerdos. 7 manus ipositā sit ei scdm morem pficiēdorū. ex de eta. 7 qli. cū oringat. 7. 69 dis. qm̄ videmus. A Ordines minores sūt hostiariatus. psalmistatus. 7 lectoratus. exorcistatus. acolitatus. zi. dis. cleros. Et psalmistatus 7 lectoratus idē sūt ut pōt colligi ex textu 7 glosa dcī. c. cū oringat. Abbas aūt conferre pōt lectoratū. dcō. c. cū oringat. 7. c. qm̄ osequent. 7 hostiariatuz q pcedit. 7 sic istos duos, cū ad ordines nō sit pcedēduz p saltū. ut extra de cle. p sal. pro. c. vno. B Hoc etiā pōt electus ī abbatē si eps differat eū bndicē. ex de supple. ne. pla. statuimus. A . Ibi dr. Si eps tertio cū humilitate ac deuotiōe sicut ouenit requisitus abbates bndicere forte renuerit. eisdez abbatibus liceat ppos monachos bndicē 7 alia que ad officiū huiusmōi ptinēt exercē. donec ipsi epi auctoritā suā recogitēt 7 abbates bndicē nō recusent. B . Alienis aūt oferre non pōt. ex de pui. abbates. li° 6°. A . Ibi dr. Nec abbatibus licitum sit alios q; monasteriorū suorū ouentis 7 q ad illa vocauerīt 7 in qs ecclesiastica 7 qsi epalē iurisdictionē obtinent pmā clericalē oferre tonsurā. nisi eis id operat ex pleno pfate sedis indulto. B

Abbas 7 qlibet ouentualis plat' requrē debz monachos fugitiuos. A . Adde 7 electos. ut in. c. ne vagandi. ī. alfato. B . Et ad claustz reducē salua ordinis disciplina. ex d regula. ne vagādi. A . Al' incipit. ne religiosi. vide. ī. apostasia 5°. §. z°. B

Vtz abbas possit licētiare subditos suos ad aliā religionē. Rx° fm Monaldū. pōt qdē licētiare ad equalē religionē de ofensu capli. am nō. ad minorē vo nō pōt. ar. 19. q. 3. statuim. iz. q. z. sine exceptōe. De artiori vo religiōe dic ut. ī. religio 5°. §. p. A . Ex ibi dictis pōt colligi q ad artiorem pōt licētiare. nisi cederet in guē iacturam seu infamiā ogregatōis vñ trāsit. B . Ad eparū qq; si subdit' eligat' plat' licentiare pōt etiā nō requisito ouentu. ex de elec. si religiosus. ī fine. lib° 6°. A . Intellige si iam fuerit facta electio. nō aūt electioī future. ut ī cle. fi. ex de elec. ubi dr. Cū ocessa religioso a supiore suo licentia ut electioni ul' puisioni si quā de ipo oringerit fieri suū dare possit assensū ambitiōis vitio viā paret nullus eā existē posse volum' firmitatē. B

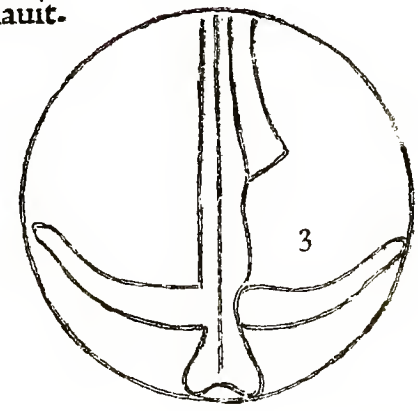
Abbas vnus nō pōt psidē in diuersis monasteriis. ex de relig. do. c. vld. in fine. A Ibi etiā dr. Ne qs ī diuersis monasteriis





LAERTII DIOGENIS VITAE ET SENTENTIAE EORVM QVI IN PHILOSOPHIA PROBATI FVERVNT.

PHILOSOPHIAM A BARBAris iiua ſũpſiſſe pleriq; autumãt. Nanq; apud Perſas claruiſſe Magos. Babyloniis ſiue aſſyriis eius rei principes fuiſſe Chaldæos: Gymnoſophiſtas Indis Celtis ſeu Gallis Druidas & qui Semnothei appellabantur: qui ut ait Ariſtoteles in Magico & Sotion in uigeſimotertio ſucceſſionis libro: q; diuini humaniq; iuris peritiſſimi: ac præterea religioni maxime dediti fuerunt Semnothei quoq; appellati ſunt: Phœnicem inſuper fuiſſe Ochum & thraca Zamolxim: Libycũq; Atlantẽ. Ad hæc Egyptii Nili filium fuiſſe Vulcanum: eumq; ipſum philoſophiæ aperuiſſe principia. Porro ipſius rei Antiſtites Sacerdotes ac prophetas appellari ſolitos. Ab hoc autem ad Alexandrum Macedonum regem fluxiſſe annos quadraginta & octomilia octingentos ſexagintatres. Quo toto tempore ſolis defectus contigiſſe trecentos ſeptuagintatres. Lunæ autem octingentos trigintaduos. Enimuero a Magis quorum principem fuiſſe Zozoaſtrem Perſen memoriæ proditum eſt. Hermodotus quidem Platonicus in libro de diſciplinis uſq; ad excidium Troiæ annos quinq; milia computat: Xanthus uero Lydius a Zozoaſtre uſq; ad Xerxis tranſitũ ſexcentos enumerat annos. Poſt eum autem Magos plurimos ſibi inuicem ſucceſſiſſe Hoſtanas. Aſtropſychos: Gobryas atq; pazatas: donec ab Alexandro euerſum eſt Perſarum regnum. Sed hi profecto dum neſciunt græcorum recte facta inuenta q; Barbaris applicant. Ab iis nempe non ſolum philoſophia uerũ idipſum quoq; hominũ genus initio manauit.



GABRIELI PETRI

CONCILIATOR DIFFERENTIARVM PHILOSOPHORVM : ET PRAECIPVE MEDICORVM CLARISSIMI VIRI PETRI DE ABANO PATAVINI FELICITER INCIPIT. PROLOGVS

Tnum in trinario ac omne quod ipsius pretendes intuea : Denuo uero medicorum philosophorumq; illustrium cõdigere sententias: Potiri conuiuium quidem se primo dixi. inquio scribere. Bene uiuere ac felicitatem appetunt omnes. Sed hec adipisci. his quidem potestas: his uero nõ : propter fortunã quandam aut naturam. Ubi cuiuslibet primitiue naturae desiderium ad uitam & felicitatem denotat. Quod dam tamen deinceps fortuna seu natura impeditos id posse minime adipisci. Primũ quidem elucescit: quo dam bonum appetunt omnia. Unde laudantur hoc te stantes ethicorum auctores. Uiuere autem & beari bonum extat finitum : quia uiuere uiuentis est forma. unde de anima secundo Uiuere uiuentis est esse. hoc uero ceu perfectiue quaeddam & eminentius pre aliis appetunt maxime quod eius firmat oppositum. Omne nanq; animal mortem perniciemq; deuitat de consolatione tertio. Est denique felicitas operatio quedaz animae & usus secundum uirtutem perfectam ethicorum decimo: de consolatione quoq; secundo. Beatitudo est status omnium bonorũ aggregatione perfectus. Palam cunctis hominib? natura insitum est desiderium ad sciendum quod beatitudine ceu tactum terminatur. Uiuere itaq; & felicitari appetit uniuersaliq; quod autem perfectum precipue. Adhuc demonstrauit philosophus: quorum naturaliter illius praua, simulq; inproportionata extant principia ab uiri secis & exteriores causata. & actus uirtutis deficientes omnideriam. Non paucos uero est huiusmodi reperire. Ueritamen in proportione eorum uicissim malitia sufficientia apparente in se ipsa. Actus quoq; horum brutales potestatis ethicis uirtutibus incitat principaliorib? insignitos consuetudine possidere non bene.

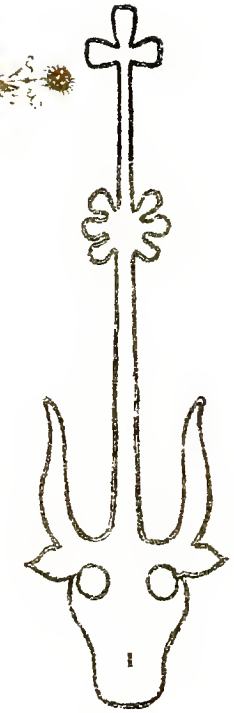
Quidam nanq; nõ solum corporeorum & animae naturae texe tunc serui. Fortunam demum talium similiter impeditorum ingenuitatem fore diuitias potentias ne hic opposita: omnineq; fortuitum & infortunium: rhetoricorum testatur secundo: in qua ... generosos si decem esse puto non inerito includendam. Nonnulli eniz uita priuantur ac beatitudine bona fallin extima ra fortuna uelut & praua. Nam & si ea felicitati ministrei presidium quo quanto quali ut ubi & quando expecti modificat. Adoptans itaq; actibus uirtuosis exitem magisq; ac magis in posterum uita ac felicitate potiri perpetuis: non utiq; tantum exemplo: ueruz & operae ceteris aspirantibus in hoc ita prodesse: cum scientiã uiuificans nequaq; mortis uinculis astringar. Librũ equidem cõte xere decreui ex problematibus una cum sociorum intellectu ingenuũ carissimis publice lustris inuestigans iam binis. Quo nempe phorum ac medicorum dissidie in medicina seuiantur apparentes precipue dicenda cuncta pretexens ueritatem continue. Quapropter ipsum Conciliatore maiori appellare. Ipsiq; diuitius laeteque putabamur preces queritantium crebras aponere exaudire condignas: ac casus nõ formidare emergentes incontinente. Hunc quidem sic suscitantem p opere in primitiuis fore scientiis ; hia quoq; ac medicina preter alia sufficienter instructum. Quem in tres se parabo partes trinitatis in eorum etiam uenerationes prelatione. Finiunt nanq; in xta philosophum omnia in prima & minima trinitate. In quarum utiq; prima quesita statuentur cõmunia & uelut fonifeca: me di ciq; utriusq; partis medicine: theorice uidelicet & practice. His n. cognitis facili? & expeditius uniuscuiusq; animus ipsam rationem ac iuam artis considerare poterit uetaris rhetorice prohemio. Secunda uero theorice continebit subtilata. In tertia quidem que practice subdentur finalia. his et appendita occurrentia qfiqs. Partes autem per differentias sequestrabo : cũ plerasq; unum quesitorum non parum distet a reliquo. Quas equidem usq; in totius uoluminis terminum ipsarum breuitatis allegationis gratia continuas: naturali numeri ordine numerabo. Ipsas denique inuentionis facilitate algorismi depingendo figuris. Eodem quoq; modo sermones ex sapientibus adductos : quos etiam ceu tacent conabor & anscribere: ac ruic huc ex fonte deriuare breuioribus litteris indicabo. In una quaqs similiter differentiarum semper quatuor inquirentur p ter utriusq; partis argutia. Quorum aliquod uelut in sinuabitur subdiuisionem recipiet aliquando. Hec autem sunt terminorũ subiecta paruitas expolito. Secundo quidem quod de ipso fuerit ab aliis prefectiuz.

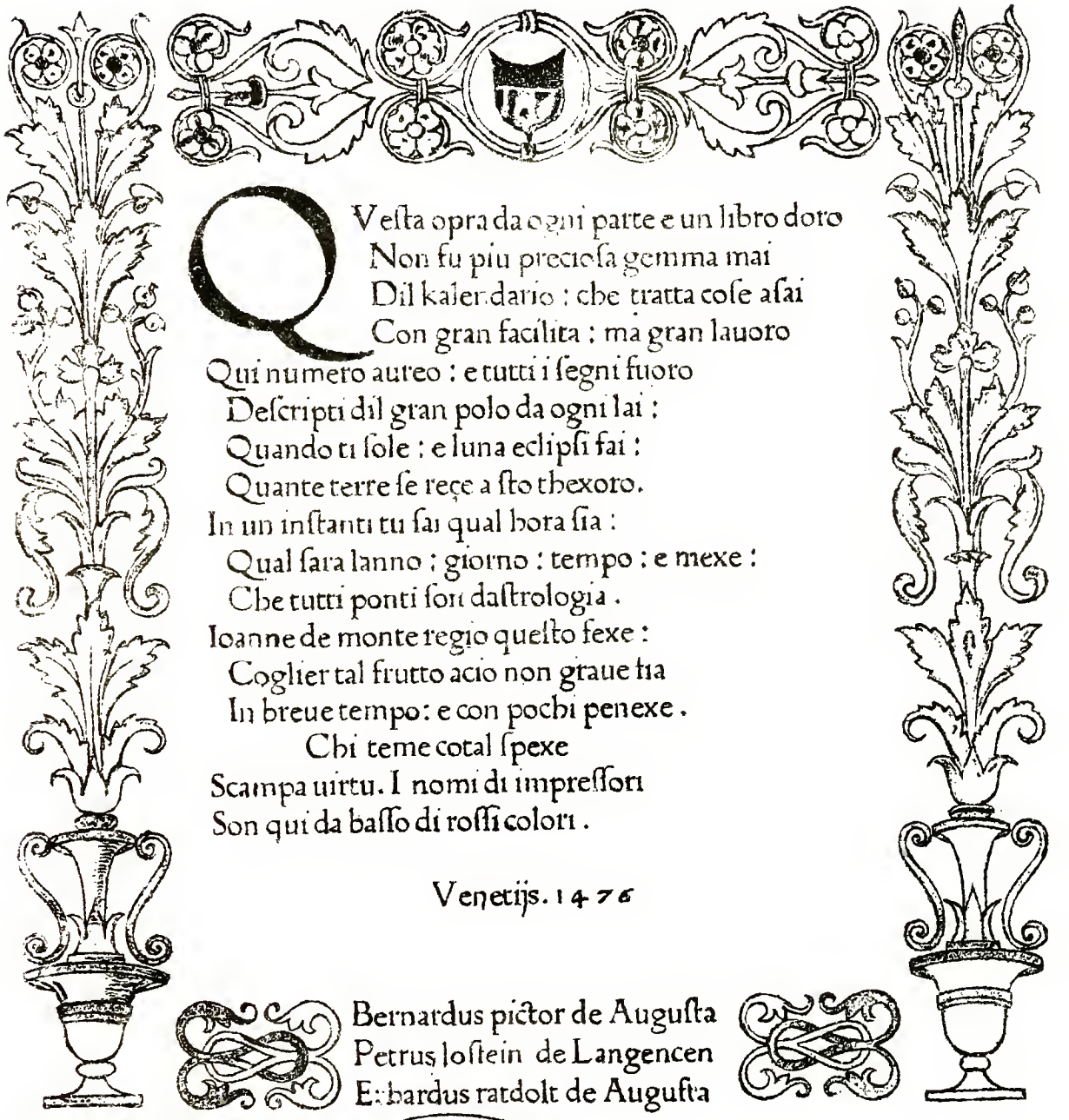
Certio ueritatis cum eius motuis ostensio. Ac tandem quarum argumentoz solutio. Que breuitatis amore qua nil uerustioribus amabilius: tempetice methodi quarto. In duabus autem quatuor differentiis explicabo. In ceteris uero subscribam propter primũ : secundum: tertium: quartumq; sciendum.

Sufficientia decem questionum uniuersalium.

Quoniam medicina est scientia humani corporis ut sanabilis procuratiua: de qua plene studet inscripto. Ea quidem duplicitorum & reliqua potest scientiarum considerari. Aut enim quantuz ad ea que ipsius sotinseca uel exterinseca. Siquidem prius: aut quo ad causaz formalez. materiale: efficiente : uel finalem. Si uero ad causam referatur formale: aut uniuersalem seu particularem. Primum equidem duplicitur cuenit: uel rauõe perfectionis ipsius: & ita oiuz consurgit differẽtiarum prima: siue modi: sicq; secũda. Si autem in spectatorem attendatur : uel quantum ad eius totum esse & tunc tertia seu partes: & id aut respectu intellectus & ita quarta: siue affectus sicq; quinta. Et si quo ad materiam duplicitur. uel prout ordinatur in cognitionem: tunc sexta uel permanentiam: & sic nona. Quod si quantuz ad efficiens intendatur: aut ratione artificis: & tunc septima : uel artis: sicq; octaua. Si uero ad finem referatur ipsius: decima consurgunt de. Si autem quantuz ad intransseca duplicitur: aut quo ad theoricam; seu practicam: & reliqua. Ita siquidem sufficientie modus ceteris posset adaptari questionum quo rũdam est studium. Sed quia potius curiositatem cuiz proli xtate adducit eq; utilitatem: in his idq; deinceps omittatur quesitis.

Quesita cõmunia decem utriusq; partis medicine: theorice: & practice.

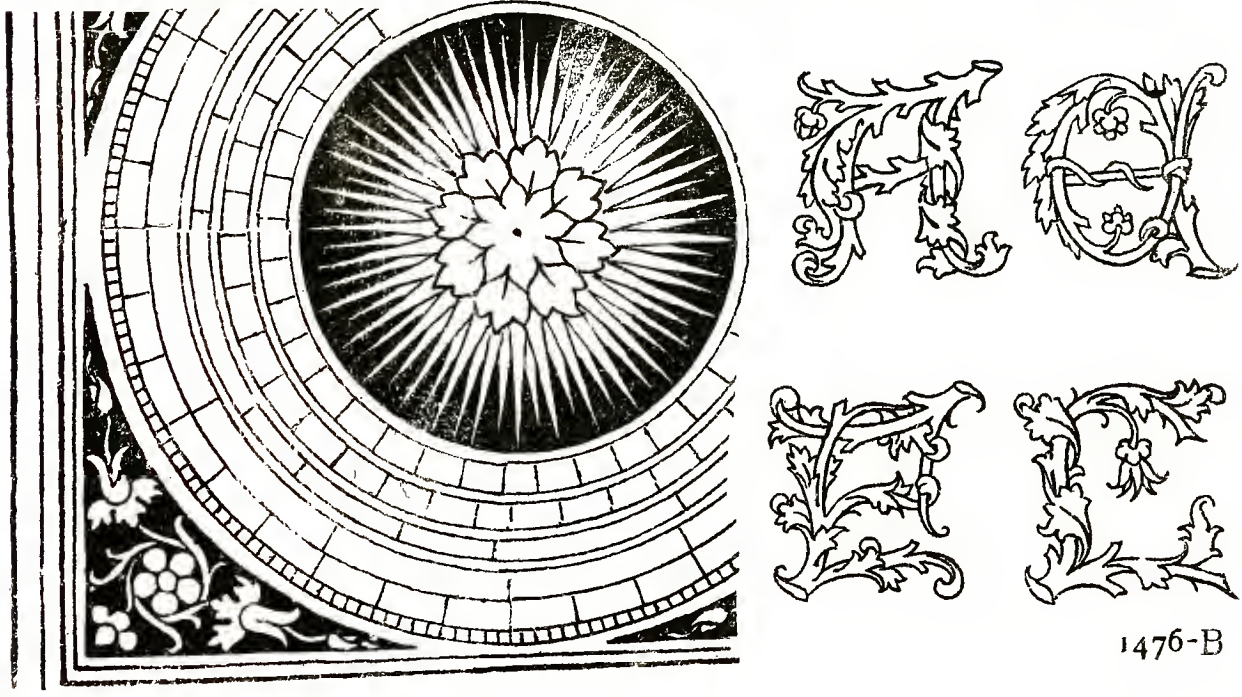




QVesta opra da ogni parte e un libro doro
Non fu piu preciosa gemma mai
Dil kalendario : che tratta cose asai
Con gran facilita : ma gran lauoro
Qui numero aureo : e tutti i segni fuoro
Descripti dil gran polo da ogni lai :
Quando ti sole : e luna eclipsi fai :
Quante terre se reçe a sto thexoro.
In un instanti tu sai qual hora sia :
Qual sara lanno : giorno : tempo : e mexe :
Che tutti ponti son dastrologia .
Ioanne de monte regio questo fexe :
Coglier tal frutto acio non graue sia
In breue tempo: e con pochi penexe .
Chi teme cotal spexe
Scampa uirtu. I nomi di impressori
Son qui da basso di rossi colori .

Venetijs. 1476

Bernardus pictor de Augusta
Petrus lostein de Langencen
Erhardus ratdolt de Augusta

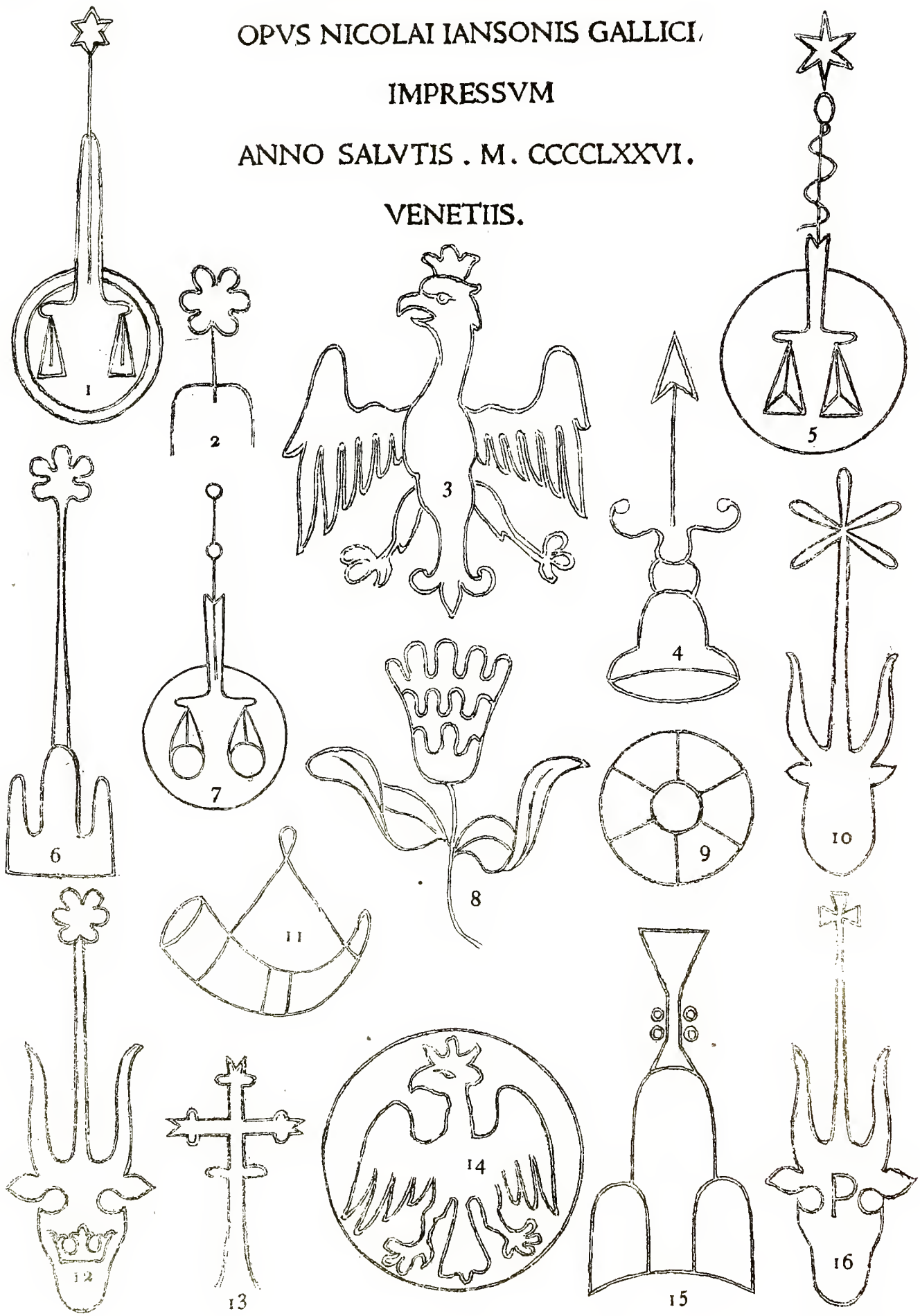


OPVS NICOLAI IANSONIS GALLICI,

IMPRESSVM

ANNO SALVTIS . M . CCCCLXXVI .

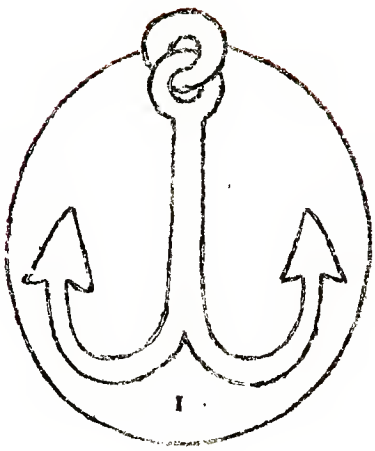
VENETIIS.



1476 - C

P.Candidi in libros Appiani sophiste Alexandrini ad Nicolaum quintū summū pontificem Prefatio incipit felicissime.

Ppiani Alexandrini historiā seu ueterū incuria: seu temporū iniquitate deperditā: & ueluti longo postliminio ad nos redeuntē optime: ac maxime pōtifex Nicolae quinte tuo nutu tuoq; imperio e greca latinam facere institui/ ut non modo apud nostros nota esset sedulitas mei obsequij: sed ad posteros quoq; uirtutis tue fama transiret. Quid enim dignius tuis meritis impendi potest/q̄ ut ij: qui in sequenti euo hec aliquando legent cum edificiorum magnitudinem ornatū intuebunt: que etate nostra tuo auspicio confecta sunt/ te Nicolaū eum esse intelligant: qui nō minorem in recuperandis libris/ q̄ in restituendis mœnibus huic urbi adhibueris curam. Et pfecto licet illa preclara: & magna sint: que manu & arte constant: & a plurimis summo ingenio diligentiaq; parantur/ prestantiora tamen habenda erunt: que studijs adiuncta/ monumentis quoq; seruantur litterarū. Itaq; qui Petri Basilice contiguam domum admirant a te structam quadrato lapide: qui Hadriani molem uicissim restitutā: qui deorū templū ab Agrippa conditū a te suffectū etate nostra: qui plura alia breui cessura uetustati ni tua caritas admouisset pias manus/ eosdē quoq; admirari cōueniet tot illustres libros ad nos tua opera traductos e grecis: nec tuam sapientiā nomen dignitatē cōmemoratione laudis sue immunes preterire: etsi non huius temporis esse putem uirtutes tuas elegantiori stilo debitas in medīū proferre hoc solū dixerim te his rebus gestis assecutum ut uerus presul dignissimus princeps haberere. Sed ut ad Appianū redeam Doleo equidē summe pater his i libris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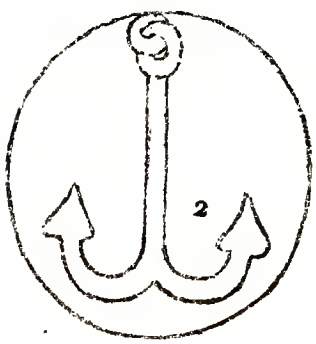
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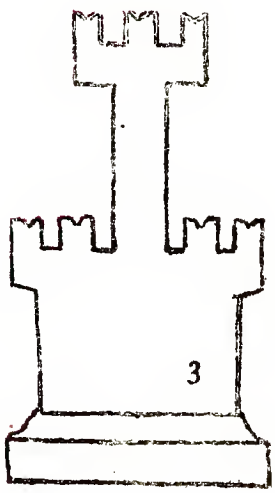
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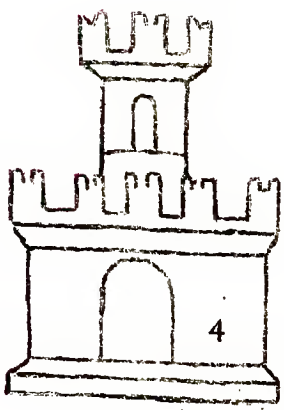
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Ad diuum Alfonsum Aragonum & utriusq; Siciliẹ regem in libros ciuiliũ bellorũ ex Appiano Alexandrino in latinũ traductos Prẹfatio incipit felicissime.

Arthorũ regem ut ab Anneo accepimus sine munere salutare nemo potest. Ego uero gloriosissime rex cum tuam uirtutẽ humanitatẽq; cõsidero tum cẹteras naturẹ dotes: quibus inter ẹtatis nostrẹ principes uel in primis illustris es: sublime ingenium: summã caritatẽ: summã continentiã nulla ratione adduci possum ut non pluris apud te fidem meã esse existimem q̃ ullas opes. Quippe cũ te indigentibus & ueluti e naufragio emersis q̃q̃ ignotis offerre uideam pias manus. Cẹtera nec sine munere ad te ueni nec uacuis (ut aiunt) manibus tuã maiestatẽ sum adoraturus. Nam cũ priores Appiani libros: Libycum: Syrium: Parthicũ & Mithridaticũ Nicolao quinto sũmo pontifici dum i humanis ageret e grẹco transtulissem: Reliquos ciuilium bellorum cõmentarios: quẹ Senatus: populusq; romanus inuicem gessit nundũ editos aut perfectos a me ad quem potius mitterem q̃ ad te iuictissime princeps: Hispanię pariter & Italię nostrẹ de-

Anneus Seneca de rege parthorum.

Nicolaus papa quintus.
Libycus.
Syrius.
Parthicus.
Mithridaticus.

Appiani Alexandrini sophistẹ Romanorũ liber finit qui Celticus inscribatur. Traductio. P. Candidi.

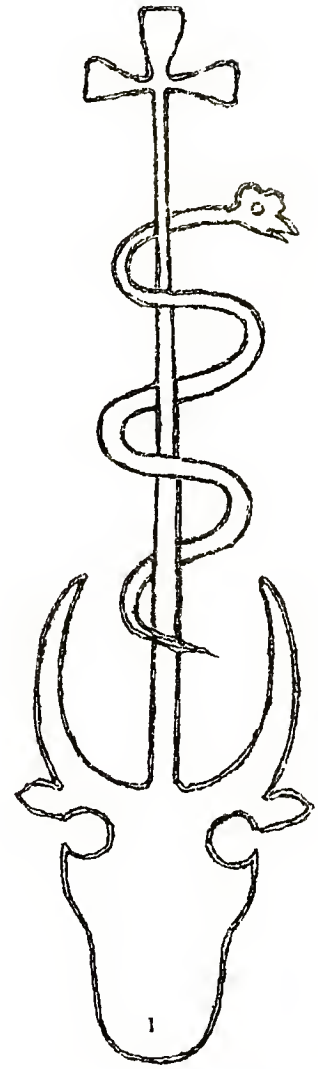
Impressum est hoc opus Venetijs per Bernardũ pictorem & Erhardum ratdolt de Augusta una cum Petro Iosslein de Langencen correctore ac socio. Laus Deo.
.M. CCCC. LXXVII.

Coriolanus Cepio Clarissimo uiro Marco Antonio Mauroceno equiti apud illustrissimũ ducem Burgundie Venetorũ oratori felicitatem.

QVom prefectus triremis ad classem proficiscerer/quam felicissimus imperator Venetoꝝ Petrus Mocenicus contra Othomanum Turcoꝝ principẽ ducebat: uehementer rogasti me/ut quicqd in hac expeditione gestum esset litteris mandarem: affirmans ea te Apollinis oraculo ueriora habiturum quę a me scripta forent. Igit' ut tibi morẽ gererem quę ab imperatore Mocenico ꝑ quadriennium gesta sunt annotaui: Tanto enim tempore & ille imperiũ gessit/ & ego prefectura functus sum. Quappter opusculũ in quo hęc scripta sunt tibi mitto: quod qũ perlegeris/ nõ minus te egregias imperatoris uirtutes q̃ magnifica ipsius gesta admiratuꝝ certũ habeo: meritoq; damnabis eorũ sententiã qui affirmare solent effœtam esse naturam: nec producere tales uiros quales priscis temporibus extiterũt: omniaq; mundo senescente degenerasse: q̃ falsi sint uel ex hoc maxime apparet. Nam si

a 2

Nōnullę ex Venetis ad munia obeunda ab imperatore eis demandata aberant. Hic imperator inito nauiū numero ad urbē tendit. distabat autem millia passuū sexaginta: hora erat diei fere decima. Itaq; tota insequēti nocte/ aduerso uento remigando/ hora diei tertia ad littus urbi proximū classem appulit. Hinc Victorem Soprantiū legatū cum decē nauibus ut portū oppidi capiat. mittit. Stephano Malipetro altero legato cū reliquis naualibus copijs/ a parte continētis urbem oppugnare iubet. Equitibus mādat ut proximū collem urbi prędidij causa capiant. Omnes monet/ essent memores pristinę uirtutis: pugnaturi contra barbarū hostē/ imbellem/ atq; imparatū: ꝓ religione christiana: ac maiestate Veneti imperij: ostendens urbem opulentissimā auro/ argento/ prędiosaq; supellectili refertam. quam si caperent/ diuites domū esse redituros affirmat. Omnes alacri animo orationem imperatoris accipiunt. Quibus dimissis/ ipse cum legato pontificis/ ac regio duce in naui se continet: inde si qua necessaria postea forēt subministraturus. Equites ergo uelocissimo cursu omnia excurrunt. prędam hominū/ ac pecorū agunt: deinde



familijs reges constituebant. Veneti ex qualibet patricia familia/ modo moribꝰ & uirtute prędet: ducem suum creant. Nunc ego summū immortalemq; deū precor/ uti Mocenicus imperio suo rebus bene ac prospere gestis rei. p. statū firmauit: Ita nunc etiam princeps atq; dux/ suo ductu atq; auspicijs/ Venetorū imperium longe lateq; propaget.

Impressum est hoc opusculum Venetijs per Bernardum pictorem & Erhardum ratdolt de Augusta una cum Petro Iosslein de Langencen correctore ac socio. Laus Deo.
M.CCCC.LXXVII.

a Ut notale gentiui. hoc in cõpilatione digest. fuit dcm. nõ qm leges facte fuerunt. qr pagani erant. ut. L. de uete. iu. cru. l. i. sic z alias facti fuit. in probe. in prin.

b ¶ Perpetui. idest generalis.

c ¶ Et augusti. qr sp huius propositi dz esse ut augeat iperiũ. lz nõ sp augeat. sic z matrimonii indiuidua conjunctio dr. nõ diuidit qñz. ut. L. de repudiis l. cõsensu. sed propositum cõsideratur. ut l. si. de pa. po. in prin.

d ¶ Enucleati. per similitudinẽ nocat ip enucleatũ. qd nobis ẽ tradtũ i libris pãdecta. sicut enim anteq peruẽiatur ad nucleũ interiorez aucis. unũ omnissimũ. z aliud duqz. z aliũ amaqz. z quarto ad nucleũ dulcẽ peuenitur. ita z in multitudine antiquorũ librorũ amaritudines i uenuntur. i. discordie infinite. Zẽ duricie. i. iniquẽ sñie. z alie nẽ sic iniquẽ. i quibus ãtã tãm locis quodã latebant dulcedines. i. eqsime sententie. uelut illus iter spias. z illas dulces sentẽtias iustinianas ex aliis excerpsit. z nobis tradidit legendas. unde ipse dicitur tradere ius enucleatum. Fm Jo.

Ius nole dñi amẽ. Justiniani sacratissimi principis ppetui augusti iuris enucleati ex omni ueteri iure collecti di gest. l. en pãder. liber pmus. De Justitia z iure incipit.

Ius. pl. Uri opera daturi prius nos se oz: ũde nomen iuris descendat. ¶ Est aũt a iustitia appellatũ. nã ut elegãter Celsus diffinit. Ius est ars boni z equi cuius merito qs nos sacerdotes appellat. iusticiã nãq colimus. z boni z eq notitiã pfitemur. equũ ab iniquo separantes: licitũ ab illicito. discernẽtes: bonos nõ solũ metu penaq uezq et premioq sq exhortatione efficere cupientes uera nisi fallor philosophiã nõ simulatã affectantes. ¶ Iuris studiũ doce se positões. publicũ. z pũatã. Publicũ ius ẽ qd ad statũ rei romane spectat. Priuatũ qd ad singulorũ utilitatẽ. st. n. quedã publice utilia: quedã pnati. publicũ ip in sacris z sacerdotib iz i magistratib cõsistit. Priuatũ ip triptitũ est collectũ est enim ex natũ alib pceptis: aut gentiũ: aut ciuilib. ¶ Ius naturale ẽ qd natura oia aimalia docuit. Nã ius istud nõsolũ humani generis ppũ est: sed oiuz aliũ que i terra: que i celo cuiq tribuit sacerdos in danda penitentia. sic z nos in indicando ut. J. e. iusticia. accursius.

e ¶ Collecti. ex his. i. qd dicit in prin. pot colligi quis fuerit actor. iste cõpilator. qr iustinianus filius Justini. ut insti. de dona. §. est z aliud. Zẽ que materia. i. oia uetera iura antiquorũ prudentiũ. que intentio. i. ut colligat ius enucleatũ in unũ uolumẽ. Utilitas per se patet. qr minori petũia poterit nũc emi liber iste. z qr cuius adisci pot q ali. Cui parti philosophie suppositatur. z qdez etbice qr de moribus tractat hoc uolumen. sicut alia duo uolumina.

De Justicia. z iure Rica.

f Uri. scilicet adiscendo.

g ¶ Prius q noscat substantiã iuris per diuisiones que dicũtur. J. e. §. huius studij. z q dicit oz. i propric dicit. i. dicet sic: L. de bo. que lib. l. cũ oz. i pri. z L. de rap. uir. l. i. § oz. n. zẽ. eõ dicet p oz. ut. L. de cap. z postlũ. re. l. fi.

i

b ¶ A iusticia. est aũt a iusticia sicut a matre sua. ergo prius fuit iusticia q ius. sed cõtra. J. e. iusticia ubi ius suum cuiq trib quo colligitur q statũ fuit ius posiq fuit iusticia. sed dicnum. l hominis meritũ. uel dic prout in actione z obligat dico ius a iusticia appellari. si enim ius est ars boni z equi. ergo iusticiam bz matrem. z hic subicit. nam zẽ.

i ¶ Ius est ars. hoc pot intelligi tribus modis. Primo ut c iusticũ ius in genere. z sic est ars. i. scientia finita. que artium ars est ô infinitis finita doctrina bz Pophyriũ. Scobodi qualibet specẽ iuris. ut pretoriũ. uel ciuile. l naturale tiũ. z tũc ponetur pro precepto coartante. sed hoc non p iste partes iuris non sunt artes, sed artis partes. Uel terz artificiũ. nam auctor iuris est homo. iusticie uenus. z q sãni z equi. i. eius qd est equũ z utile. z nõ q aliud est bon est equuz ut hic. est eui quoddam bonũ z equũ. ut. J. sto z me. est enim bonũ z non equũ. ut usucapio. ut. J. de usu z. J. de reg. iur. iure naturali. in fi. tt. est tertiũ equũ z ne z male dicit. debuit dicere est tertium bonum cum eqnum. z illud est non bnum. ut. L. de pac. conuen. l. est et equo equinus. ut. J. de fur. si seruus cõmunis. §. qd

h ¶ Cuius. sed cuius si referatur ad ius hec dictio meritominis ponitur i merit enim ius appellari sacrum. z si ita q qdaz b secundum zo.

¶ Sacerdotes. qr ut sacerdotes sacra ministrãt z pficiunt. si leges fm: sacratissime. u. L. de leg. z cõsti. l. leges z

m ¶ Volimus. i. ciuo uoluntate seruamus. que est ut ius suum cuiq tribuatur. ut. J. e. iusticia. §. primo.

n ¶ Profitemur. L. docem. Equum ab. z in Jctibus Fm Jo.

o ¶ Illicito. ut in matrimonij. ut J. de ritu nupti. seniper.

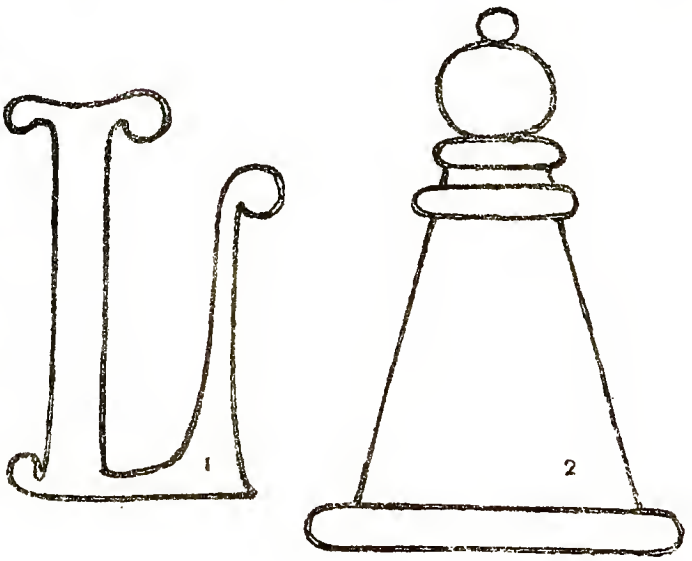
p ¶ Metu penaq. metu fit quis bonus. ut i transactione iurata. ut. L. de transac. l. si quis maior. J tẽ ubicunq pẽ uinus est metus multoq. ut. L. ad. l. iul. repe. l. i. primo fit bon ut. L. pro quibq c. serui. pro pmio libẽr. acci. per totum. z de iu. z ima. l. ut uirtutum. z de famosis libell. l. i. z. J. ad sill. l. ami pe. §. fi. z i aũt. de non oli. §. fi. coll. ij. unde uersus. Oderunt peccare boni uirtutis amorẽ. Oderunt peccare mali formidine pene.

q ¶ Nisi fallor. nullo modo fallimur. nã ciuilis sapientia uel philosophia dr. i. amor sapientie. a philos. quod est amor. z sophia. idest sapientia. ut. J. de uaẽ. z extraor. cog. la §. p inde. licet pecuniã nõ abiciamus. ut. J. de usẽ. mu. l. i bonoribus. §. philosophis. z facit. L. de diuicia. l. de toll. l. i. z. L. pina ualere quod agitur. per totum.

r ¶ Iuris studij. i. iuris studio querendi duc se spes. prout dialectici ponunt spem. nõ prout legistẽ. qua posita ponitur z genus. sed nõ cõtentitur Fm Jo. z. p. lz ddam dicant pla. utel legisse q spes sine positiones dicerentur res sup qbus ip tractat. z iam cõstaret spes ẽ infinitas. cum super uniuus tractet hoc ius. z super seruis z liberis. unde reprehendunt cuz z facit ad hunc. §. institu. de iusticia z iure. §. huius.

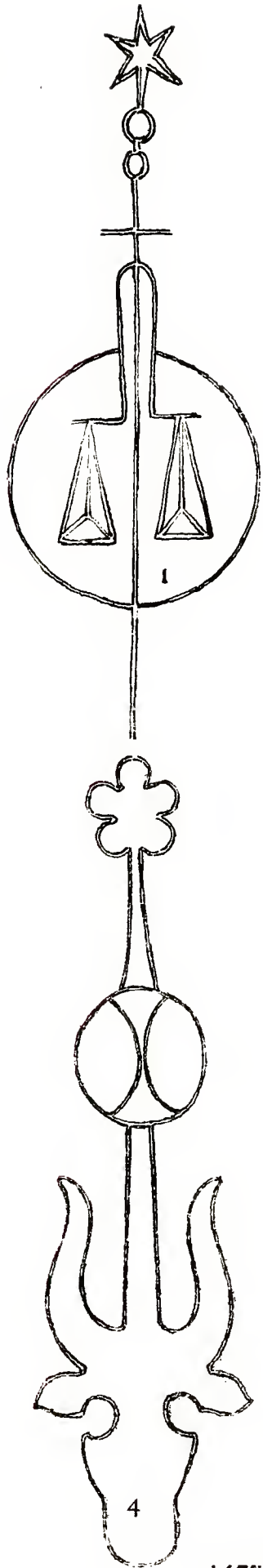
s ¶ Positiones. idest diuisiones.

t ¶ Publicum. ad statum cõseruandum ne pereat. sed cuz pu



In christi nõie amen. Incomincia il prologo di statuti: & ordeni de ilynclita Citta de Venesia cõ le soe correcõn traducti cum ogni diligentia de latino in uulgare a laude del omnipotente Idio, e del beato san Marcho protectore nostro. Capitulo primo

Lo auctore cum li adiuctori del Beato miser Sãcto Marcho gouernatore del nostro ducato: Lo qual per promessiõe de la celestial gratia e a noi dato: & le bataie biadamente compimo: & ordenando la pace cuꝫ rason lo stado de la nostra patria piu honoreuelmente substinemo: Vnde noi leuemo a lo adiuctorio de dio si li nostri animi che noi nõ se fidemo de la possanꝫa nostra ne de li nostri fideli ma referimo ogni speranꝫa a la prouidẽtia sola de la sũma trinitade. Vnde li elemti de questo mondo sotto una nuuola & nõ procedudi: & interra la soa dispositiõe e producta. Et per che in le cose non se troua alchuna cosa si studiosa como le uenerabile leꝫe per le quale cose diuie & humane e defese da le rie: & cũ li soi discaꝫimenti ogni malitia se refrena. Estimamo necessario: utile: possibile: & hõesto ad affreꝫarse a la lor uia che per paura de esse lo ardir humano se refrena & entro lire sia secura la inocẽtia & in quelle rie se refreni lo porier de noser per paura de la pena per le quale leꝫe se rendera etiã dio a ꝫascuno soa ragiõe. Recholiemo tuti li nostri statuti facti da noi & da li nostri predecessori agropadi de tanta confusione che per la soa indebita compositione de obseruatiõe de certe cose lassãdo star le altre spesso li nostri ꝫudesi uacilaua. Per laqualcosa noi Iacomo tiepolo per la dio gratia dose de uenesia sopra cõposition & reformatiõ de li nostri statuti: fessẽo cõuocare li nobili & discreti hõi. Pantalon Iustiniano pieuão de sã polo: Thõao mocẽigo: Zuãe michiele & Stefano badoer: Li q̃li cũ fideltade giõgiando piuso r cose i lo nostro cõune i reformation & stado de q̃llo la soa schiara continuo uiene acresuda: Aliquali noi cõmetessimo confidãdo che secondo la lor florida prouisõe elli doueſse quelli correger: schiarare: cõponere & far tuto q̃llo che elli cognoscesseno bisogno ala presẽte opera p ꝓuidẽtia di quali habudo



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po pssumere questa esser sta uolũta de alcuna psona ;E ancora a di uersi fini li homii diceno parole idigne da esser receuute & esser au, tẽtecati i tãta cosa quãto e la uniuersal, faculta dalcũ in la qual la iustitia e rota da la piu parte da questo mõ p la uia tuortuosa.

Adi sopra scripto in el grando consiglio

Consuetudine in executiõ de le sñtie sopra gastaldi ꝛc

Nualuit hec cõsuetudo ꝙ in executiõe sñtiarꝝ supgastaldio nes siue gastaldiões & pcões eorꝝ expellũt d' possessiõe mul tos posedẽtes domos siue pdia ãteq̃ illos audiãt & intelligãt q̃ titulo & iure posidẽt ;ꝙ meretur cõrectiõez ꝓpterea sãccitũ sit ꝙ uigore alicui9 sñtie q̃ nõ sit de domo predio siue re possessa ab aliq̃ qm̃ tales sñtie sõt diffinite & ãteq̃ fiãt audiũtur audiẽdi ;nõ possit aliqs de possessiõe alicui9 rei tã in hac ciuitate q̃ extra expelli nisi prius citetur & audiatur ab supra gastaldionibus.

M cccc Lxxvi adi xx octubrio in el grãdo consiglio

Sopra il zudegado de procuratori

Le noto a tuti d' q̃nto momẽto sia il zudegado nro d' ꝓcuratori il q̃l solo zudega tute sõte de otrouersie leq̃l ũiuersaliter zudega ialtri offici & zudegadi del palazo nro in mõ che la mazõ pte de le litte iportãte sõno zudegade al dicto officio & po e necessario ꝓueder : Lãdara la pte che oltra tute altre utilita limitade ai zudesi del dito officio hauer debia i dicti zudesi de cadaũa sñtia a leze terminatiõ che al dicto officio sera otestade e che oꝓhenderão da ducati 200 i zoso ducato ũo ;& q̃lle da ducati 200 i suso ducati do de chadaũa sñtia nõ posẽdo passar la sũa d' ducati do, le sñtie facte otra cõessa rie; gouernatiõie fornisõ al dicto officio sera otestade hauer debia distizudesi duc. ũo p cẽto e nõ piu; & pche le coesarie ꝛc nõ pono p la forma de le leze nostre tuõ sñtie uolũtarie, sia dechiarido che de q̃le cõessari o cõitenti ofesassẽo el debito o dirão cõe isoleão dir fiat ius che i q̃sto caso diti zudesi nõ habião cosa alcũa. La electiõ uere di d.cti zudesi decetero se se faci per + mã de electiõ & p scru tinio del serenissio miser lo doxe; cõsieri; & caui de xl iquali zude si sião tenuti de aprouarse de ãni xxx . Finis .

Fenisse li statuti & ordeni de uenesia stãpadi per magistro philipe de pieto adi xxiiii de aprile M cccc Lxxvii

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9

Indiuidue trinitatis nomine inuocato.
Psalterij ordo iuxta ritum quem nunc romana seruat ecclesia incipit.
A dominica prima post octauā epiphanie usq; ad septuagesimas: ⁊ a kalendis octobris usq; ad aduētum subscripta in uitatoria singula singulis dominicis diebus dicuntur: ita tamen q̄ si oportuerit ultimum repetatur.
Inuitatorium primum. Venite exultemꝰ domino: iubilemꝰ deo salutari nr̄o. p̄s. Preoccupemus. Inuitatoriū secundum. Preoccupemus faciem domini: ⁊ i psalmis iubilemus ei. p̄s. Venite. Inuitatorium tertiū. Quoniā deus magnꝰ dominus: ⁊ rex magnꝰ super omnes deos. p̄s. Venite. Inuitatorium quartum. In manu tua domine: omnes fines terre. p̄s. Venite. Inuitatoriū q..tuz. Venite adoremus dominum: qui fecit nos. p̄s. Venite. Inuitatoriuz sextum. Dominum qui fecit nos: uēite adoremꝰ. p̄s. Venite
Dominica prima post octauā epiphāie.
Inuitatoriuz. Venite exultemus domino: iubilemꝰ deo salutari nr̄o. p̄s. Preoccupemꝰ.
Ab octaua epiphanie usq; ad dominicam primam quadragesime: ⁊ a kalendis octobris usq; ad aduētū domini seruus dicitur: Ad nocturnuz.

RADO diex omniuz: quo mundus extat conditus: uel quo resurgēs conditor: nos morte uicta liberet. Pulsis procul torporibus: surgamus omnes ocyus: ⁊ nocte queramus piū: sicut prophetā nouimꝰ. Pro nostras preces ut audiat: suāq; dexteram porrigat: ⁊ expiatos sordibus: reddat polorum sedibus. Qui quiq; sacratissimo: huius diei tempore: bonis quietis psallimus: donis beatis muneret. Iam nūc paterna claritas: te postulamus affatim: absit libido sordidans: omnisq; actus noxius. Ne feda sit uel lubrica: cōpago nostri corporis: p quā aueni ignibus: ipsi cremenur acrius. Ob hoc redemptor quesimus: ut probra nr̄a diluas: uite perennis commoda: nobis benigne conferas. Quo carnis actu exules: effecti ipsi celibes: ut prestolamur cernui melos canamus glorie. Porresta pater pissime: patriq; compar unice: cum spiritu paraclyto: regnās per omne seculum. Amē. Ab octaua pētecostes usq; ad kalendas octobris in dominicis diebus subsequens hy. cum inuitatorio sequente dicitur: Ad noct. Inuitatorium. Adoremꝰ dñz: qui fecit nos. p̄s. Uēite. hy.
Octe surgētes uigilemus ōes: semper i psalmis meditemur: atq; uiribus totis dño canamus dulciter hymnos. Ut pio regi pariter canentes: cum suis sanctis mereamur aulaz ingredi celi simul ⁊ beatam ducere uitā. Prestet hoc nobis deitas beata: patris ac nati: pariterq; sancti spiritus: cuius reboat in omni gloria mundo. Amen. In primo noct. de aduentu ant. Ueniet ecce rex excelsus. p̄s Beatꝰ uir. p̄s. Quare fremuerūt. p̄s. Domine quid multiplicati. p̄s. Domine ne i furore. De psalmista. antiphōa. Seruite. domino. Sub dicta ant. dicuntur iidem psalmi. Tēpore paschali ant. Alleluia. Lapis reuolutus est. Et sub dicta ant. dicuntur psalmi totius primi noct. ⁊ sic in alijs noct. seruatur idem ordo.

BEATUS uir qui non abijt in consilio impiorum: ⁊ in uia peccatorū non stetit: ⁊ in cathedra pestilētie nō sedit. Sed in lege domini uolūtas eius: ⁊ i lege eius meditabitur die ac nocte. Et erit tāq; lignuz quod plantatū est secus decursus aquarū: quod fructum suum dabit i tempore suo. Et foliū eius nō defluet: ⁊ oia quecunq; faciet prosperabuntur. Non sic impij non sic: sed tanq; puluis quē proijcit uentus a facie terre. Ideo non resurgunt impij in iudicio: neq; peccatores in cōsilio iustorum. Quoniam nouit dominus uiam iustorū: ⁊ iter impiorum peribit. psalmus dauid.

a

Commune sanctorꝫ iuxta ritum Romane ecclesie incipit.

In natalitio apostolorꝫ in primis uespe ris. Ant. Hoc est preceptū meū. Cū religo de laudibus. psal. Dixit dñs. Cū religo

Fratres iam nō estis hospites ⁊ ad ne sed estis ciues sanctorū ⁊ do mestici: super edificati super fundamentū apostolorū: ⁊ prophetarꝫ. Hymnus. Erulat orbium laudibus. ℣. In omnē terrā exiuit sonus eorū. ℟. Et in fines orbis terre: uerba eorum. Ad magnificat ant. Tradent enim nos in cōcilio: ⁊ in synagogis suis flagellabūt nos: ⁊ ante reges: ⁊ presides: ⁊ da bimur propter me in testimonium illis: ⁊ gentibus. Oratio.

Quesumus omnipotēs deus ut beatus apostolus tuus. Per tui p nobis imploret auxilium: ut a nostris reatib⁹ absoluti: a cunctis etiam periculis eruamur. per dñm. Alia orationes plurimorꝫ apostolorum.

Deus qui nos annua apostolorum tuorꝫ. P. ⁊ A. solemnitate letificas presta quesumus: ut quorū gaudemus meritis instruamur exemplis per dñm.

Ad matutinū Invitatorium. Regē apostolorum dñm: venite adoremus. psal. Venite.

Invitatorium hoc in festis sanctorꝫ apostolorꝫ Andree. Thome. Joannis euangeliste. Marci. Philippi ⁊ Jacobi. Joānis ante portam latinā. Petri ⁊ Pauli. Et in octauis eorūdē in petri aduincula dicit. In festio uero sanctorꝫ apostolorꝫ. Matthie. Barnabe. Jacobi. Bartolomei. Mathei. Luce. ac Simonis ⁊ Jude dicitur hunusmodi invitatorium: Scilicet.

Gaudete ⁊ exultate: quia nostra uestra scripta sunt in celis. Aduertendū est qd quotēs cūqꝫ festum aliqd apostoli uel euangeliste habuerit responsoria. ppria: aut antiphonas laudes. ppias: uel saltem antiphonam solam ad magnificat: tunc invitatorium illud scilicet Regē apostolorū dicitur. Ubi uero neutrū occurrerit subscriptorꝫ: tunc invitatorius illud dicitur scilicet ⁊ gaudete ⁊ exultate. Hec rubrica generalis est nec fallit. Hymnus.

Terra trahit manera. In primo nocturno ant. In omnem terram exiuit sonus eorum: ⁊ in fines orbis terre uerba eorum. psal. Celi enarrant. ant. Clamauerunt iusti: ⁊ audiuit eos dñs. Bridiam domini. ant. Constitues eos principes super omnem terram: memores erūt nominis tui dñe. psalmus. Eructauit. ℣. In omnē terram exiuit sonus eorum. ℟. Et in fines orbis terre: uerba eorum. Sermo sācti gregorij pape lectio prima.

Scriptū est. Spiritus dñi ornauit celos: in ornamento eius celorꝫ sunt uirtutes predicantū. Que uidelicet ornamenta paulus enumerat dicens. Alij quidem p spiritum datur sermo sapiēte. Alij sermo scientie scōm eundē spiritū. Alij fides in eodem spiritu. Alij gratia sanitatis in uno spiritu. Alij operatio uirtutū. Alij prophetia. Alij discretio spirituū. Alij genera linguarū. Alij interpretatio sermonū. Hec autē oia operatur unus atqꝫ idē spiritus diuidēs singulis prout uult. Quot ergo sunt bona predicantū: tot sunt ornamenta celorꝫ. hunc rursus scriptum ē. Verbo domini celi firmati sunt: ⁊ spiritu oris eius omnis uirtus eorꝫ. Verbū eēn domini filius est patris: sed cōsidē celos uidelicet sanctos apostolos: ut tota simul trinitas ostendatur: operata repente de sancti spiritus diuinitate: adiungitur. Et spiritu oris eius omis uirtus eorꝫ. Celorꝫ igit uirtus: de spiritu sancto suppta est: qꝫ mūdi huius potestatib⁹ prtarie nō plumerēt: nisi eos scti spes fortitudo solidasset. ℟. Ecce ego mitto uos sicut oues in medio luporum: dicit dñs: Estote ergo prudētes sicut serpētes: et simplices sicut columbe. ℣. Dum haeretis habetis credite in lucem: ut filij lucis sitis. Esto ic. Lectio secūda.

Quales nāqꝫ doctores sancte ecclesie ante aduentū huius spiritus fuerint scimus: ⁊ post aduentū illius cuius formidinis sint facti cōspicimus. Certe ipse pastor ecclesie Petrus: quāte debilitatis quātecqꝫ formidinis ante huius spiritus aduentū fuerit. Anancilla hostiarie

Christi noe inuocato de eius pie gratiā: ordo breuiarij: iuxta ritum romane curie incipit.

In primo sabbato aduentus ad uespe apitulum.

Fratres scientes qꝫ hora est iam nos de somno surgere: nunc autem propior nra salus quā cū credidimus. ℟. Deo gras. Et in fine oium capitulorum totius anni eo modo. hymnus Conditor alme. ℣. Rorate celi de sup: ⁊ nubes pluant iustum. ℟. Aperiatur terra: ⁊ germinet saluatorem. Ad mag. ant. Ecce nomen dñi uenit ⁊ longinquo: ⁊ caritas eius replet orbem terrarum. Oratio.

Excita qs dñe potentiam tuam ⁊ uenire: ut ab imminentibus peccatorū nostrorum periculis te mereamur precegente eripi: ⁊ te liberante saluari. Qui uiuis ⁊ Ab isto die usqꝫ ad octauā penteccosten de aplis nec de sanctis quorū speciales festiuitates sūt. ppriis ecclesiis: neqꝫ de pace nulla fit cōmemoratio nec in festiuitatibus sancte crucis: angelorꝫ ⁊ sestos 5 diebus nec infra octauas earum.

De officio completorij ⁊ prime ac psalmis nocturnis ⁊ diurnis: iam dicte ēt sericequere in psalmista post oct. epiphanie. Dilica prima de aduentu ad matutinū. Regem ueniturum dñm: venite adoremus. ℣. Venite. hym. Verbum supnum. In primo nocturno ant. Venet ecce rex ecclesie cū potestate magna ad saluandas gētes alta. ps Beato uir. cum reliquis ut i psal. ant. Confortate manus dissolutas: ⁊ fortitudinē dicite. ecce deus uenet: ⁊ saluabit nos alleluia. ps Dixit deus me. cū reliquis ant. Gaudete ⁊ exultate: quia ecce qꝫ uenit dñs ad redimendū adducet redemptionem: ipse uenit ⁊ saluabit nos. ℣. Salutū me fac. cum reliqs. ℟. Ex sion: ipse decorus eius. ℟. Deus noster manifeste uenit. Pater nr secretio. ℣. Et nos. ℟. Sed libera. Absolutio.

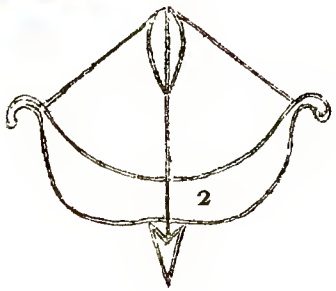
Fratres dñe iesu christe preces seruorum tuorꝫ ⁊ miserere nobis: qꝫ cū patre ⁊ spiritu sancto uiuis ⁊ regnas i sēcula seculorum. ℟. Amen. sequitur. Iube domne benedicere. benedictio. Benedictionē: perpetua benedicat nos pater eternus. ℟. Amen. Hec noctē ponitur: psalmi. ppheta: ⁊ usqꝫ ad nativitatem dñi tas in diuinali ēt in ferialibus officio legitur. Et sciendum qꝫ per totum annū preterqꝫ in triduo ante pascha: ⁊ in lectionibus defunctorꝫ si fine cū alleluia lectionis dicit lector. Tu autē dñe miserere nostri. ℟. Deo gras. Lectio.j.

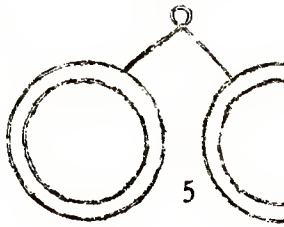
Filio israel filii amos quas uidi super iudam ⁊ urbem. In diebus ozie regis iudam agagar ⁊ ezechie regis iuda. Audite celi ⁊ auribus percipe terra: qui dñs locutus est. Filios enutrui ⁊ exaltaui. Ipsi autem spreuerūt me. Cognouit bos possessorem suū: ⁊ asinus presepe dñi sui: israel autem non cognouit me: ppla mē non intellexit. Ve gēi peccatrici: populo grauati iniquitate. Semini neqꝫ filijs sceleratis. Derelinquerunt dñm: blasphemauerunt sanctum israel: abalienati sunt retrorsum. Super quo percutiam uos ultra. Ad dentes preuaricationem. ℟. Aspiciens a longe ecce uideo dei potentiam ubiqꝫ: ⁊ nubilum totum terrā tegentem. Ite obuiaꝫ ei dicite. Iustitia nobis si tu es qui qui regnaturus es in ppls israel. ℣. Quia terribile ⁊ filij hominum: si in unum ciuce ⁊ pauper. repentino Jr. dñ usqꝫ. Ruēs. ℣. Qui regis israel intende qui deducis ueluti ouem ioseph. repentino Ruēs. ⁊ usqꝫ. Qui regnaturus. ℣. Tollite portas principes uras: ⁊ elamini porte eternales: ⁊ introibit. ⁊ repetitio. Qui regnaturus. ℣. Ecce pater. postea reuertatur. Aspiciens a longe. Iube dōne. bñdi. Unigenitus dei filius nos benedicere ⁊ adiuare dignetur. ℟. Amen. Lectio secunda.

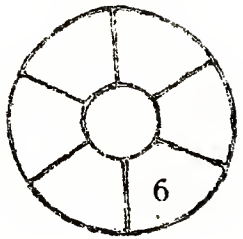
Sane caput languidum. nō ē cor increns a planta pedis usqꝫ ad uertex: non est in eo sanitas. Vulnus ⁊ liuor ⁊ plaga tumens: nō ē circūligata nec curata medicamine neqꝫ fota oleo. Terra uestra deserta: ciuitates uestre succēse sunt igni. Regionem uestram coram uobis alieni deuorant. Et desolabitur sicut in uastitate hostiū: derelinquetur filia sion: ut fenum in uineis. Et sicut cucumeria: ⁊ sicut ciuitas que uastatur. Nisi dñs exercituum reliquisset nobis

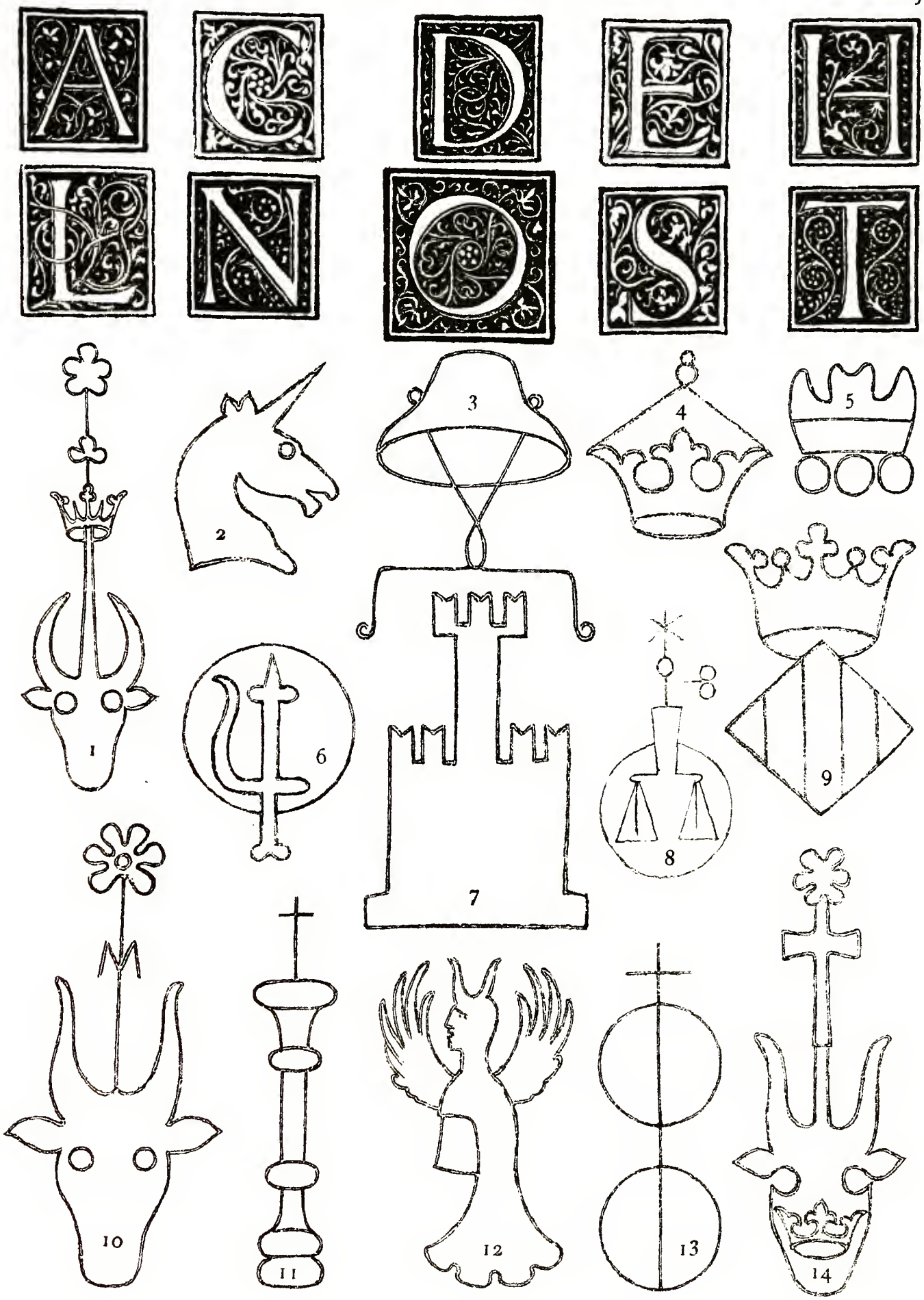
PArce quesо. Quicunqꝫ hec diuina legeris officia: ⁊ hanc nostrā correctionē ne prius damnes: quā ⁊ conscientiā tuā recolas: ⁊ ordinē breuiarij diligēter aduertas. Si quid in psalmis dauiticis pspicies additū cōmutatū ue: Si qd bis repetitū: id nobis iscitie nō ascribas: nā ipressorū gia hoc actū est: qui omnibus mō queāt: more gerēt quouis mō conāt Hymnos dñicalia officia ac ferialia cuꝫ suis rubricis. suis locis diligent ut nob de⁹ pstitit. Scrutati sum: scriptūrū ℣o ubi sectorꝫ gesta narrāt accurate reuoluim⁹: ⁊ eo accurati⁹. Quo felicis memorie sci uiri Laurētij Justiani ueneti Pricij pto priarche uenetiarꝫ exēplaria biblioꝝ: ultia ℣o ps ubi icōmūe: de qb⁹ uis scis officiū agit: ea a nob ⁊ pscripta ē: ⁊ castigata. desine igit qsqs es: lz doct⁹ ⁊ eruditus nos carpere: lz poti⁹ monere satage: ut euāgelica freti correctōe: Si qd negligētia pīnus fū ē: alias corrigat. Et si ñ adeo ipēse doct⁹ ēt carpe desine: ne uidearis eos imitari uelle: q optia ut ait Plinu⁹ mallūt cōtēnere quam discere.

Diui⁹ opis corrector: exrait Georgi⁹ ō spatbarijs pstryorꝫ minim⁹: ipsorꝫ uero Nicolaus ienson gallicus: hac nra tēpestate impssorꝫ priceps: Ad qdē op⁹ ipressū in florētissima urbe uenetiarꝫ est. Anno dñi. M.cccclxxxiij. Sisto. iiij. pōtifice max. rome Petri sedē regēte. Andrea mēdramino icyto pūcipe uenetijs pricipante.









1478-B

Incipit epla ſãcti Hieronymi ad paulinum pbrm de oib' diuine hiſtorie libris Capl'z. I

Frater ambroſiuſ tua mihi munuſcula pferens ꝓtulit ſimul ⁊ ſuauiſſimas lras que a principio amicitiarũ fidẽ pbate ia:n fidei ⁊ veteris amicitie noua pfere bant. Vera.n. illa neceſſitudo ẽ ⁊ chriſti gluti no copulata:quã nõ vtilitas rei familiaris: ñ pñtia tm̃ corpoꝝ non ſubdola ⁊ palpãs adulatio:ſed dei timor: ⁊ diuinaꝝ ſcripturaꝝ ſtudia cõciliant. Legimus in veterib' hyſtoriis quoſdam luſtraſſe prouincias:nouoſ adiſſe pplos: maria tranſiſſe ut eos quos ex libris nouerant:coram quoqz viderẽt. Sic pythagoras memphiticos vates:ſic plato egyptuz et archytã tarẽtinũ:eãqz oram italie q̃ quõdã magna grecia dicebat: laboriosiſſime pagrauit: ut qui athenis magiſter erat ⁊ potẽs:cuiuſqz doctrinas academie gymnaſia pſonabant:fieret peregrin' atqz diſcipulus malens aliena verecũde diſcere:qz ſua ipudẽt ingerere. Denicqz cũ lras quaſi toto orbe fugiẽtes pſequit captus a piratis ⁊ venundatus tyranno crũdeliſſimo paruit:ductus captiuus vinctus et ſeruus:tñ qz philoſophus maior emẽte ſe fuit. Ad titum liuium lacteo eloquentie fonte manãtem de ultimis hiſpanie galliarũqz finib' quoſdã veniſſe nobiles legimus et quos ad contemplationem ſui roma non taxerat: vnius hois fama pduxit. Habuit illa etas inauditũ oibus ſeculis: celebrandũqz miraculũ: ut urbẽ tantã ingreſſi aliud extra urbem quererent. Apollonius ſiue ille magus ut vulgus loquitur ſiue philoſophus: ut pythagorici tradũt:irrauit pſas ptranſiuit caucaſuz: albanos ſcythas maſſagetas: opulentiſſima idie regna penetrauit: ⁊ ad extremum latiſſimo ut gymnoſophiſtas ⁊ famoſiſſimam iõũ mẽſam videret i ſabulo. Inuẽit ille vir ubiqz qd diſceret:⁊ ſemp pficiẽs ſemp ſe melior fieret. Scripſit ſup hoc plẽiſſime octo voluminib' philoſtratus.

Cii

Quid loquar de ſeculi hoib': cuz aplus paulus vas electionis ⁊ magiſter gẽtiũ q de cõſcientia tanti in ſe hoſpitis loquebatur dicens: an experimẽtũ q̃ritis eius qui in me loquitur chriſtus: p' damaſcuz arabiãqz luſtratam aſcendit hieroſolymam ut videret petrum:⁊ mãſit apud eũ dieb' qndeci: Hoc .n. myſterio hebdoadis ⁊ ogoadis futur' getiũ predicator iſtruendus erat. Rurſumqz p' annos quatuordecim aſſumpto barnaba ⁊ tito expoſuit cum aplis euangelium: ne forte i vacuum curreret aut cucurriſſet. Habet neſcio quid latentis energie viue vocis act' ⁊ in aures diſcipuli de auctõis ore trãſfuſa fortſonat. Vñ ⁊ eſchines cũ rhodi exularet ⁊ legẽt illa demoſthenis oratio: quã adũſus eũ habuerat:mirantibus cunctis atqz laudantibus ſuſpiranſ ait: Quid ſi ipſam audiſſetis beſtiaz ſua verba reſonantem.

Ciii

Dic hoc dico:q ſit aliqd i me tale:qd ut poſſis a me audire uel velis diſcẽ ſz quo ardor tuus ⁊ diſcendi ſtudiũ etiã abſqz nobis p ſe pbari debeat. Ingeniũ docile ⁊ ſine doctore laudabile eſt. Nõ quid iueniaſ:ſed quid queras conſideram'. Mollis cera ⁊ a formãdum facilis etiã ſi artificis ⁊ plaſte ceſſent man':tamen uirtute totum eſt quicqd eſſe põt. Paulus apoſtolus ad pedes gamalielis legem moyſi ⁊ pphetas didiciſſe ſe gloriatur: ut armatus ſpiritualib' telis:poſtea doceret ꝛ fidenter. Arma.n. nre militie non carnalia ſt: ſed potentia deo ad deſtructionem munitio

Biblia ipreſſa Venetiis opera atqz impẽſa Nicolai Jenſon Gallici

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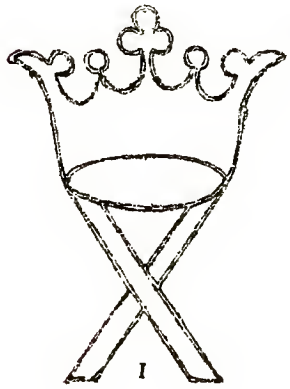
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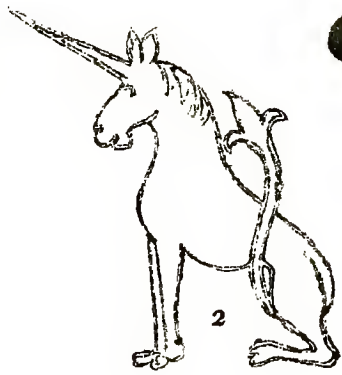
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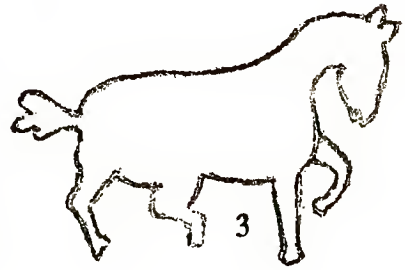
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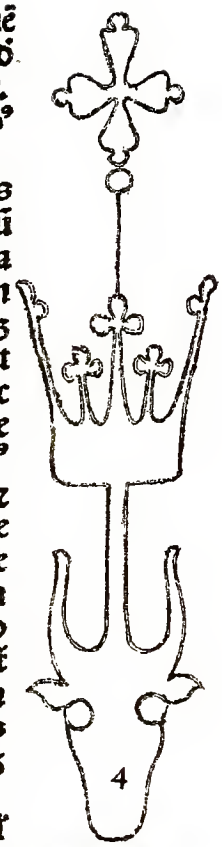
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5

Incipit liber preclarissimi religiosi fratris Jacobi de Voragine ordinis predicatorum de festis sanctorum.

Niuersum tēpus presentis vite decursus in quatuor distinguit. s. tempus deuiatōis: renouatōis siue reuocationis: reconciliatōis: ⁊ peregrinatōis. Tempus deuiatōis fuit ab Adam postq̄ .s. a deo deuiauit: ⁊ durauit vsq̄ ad Moysen. Et illud tempus repūtat eccl'ia a septuagesima vsq̄ ad pascha. Unde ⁊ tunc legit liber genesis: in quo ponitur deuiatio primorū parentum. Tps renouationis siue reuocatōis incepit a Moyse: ⁊ durauit vsq̄ ad natiuitatē dñi nr̄i Jesu christi: in quo homines per ppheta ad fidem reuocati sunt ⁊ renouati. Et istud tps repūtat eccl'ia ab aduētu dñi vsq̄ ad natiuitatē Christi. vnde tunc legit Isai. vbi de hac renouatiōe aperte agit. Tps reconciliatōis est illud in q̄ p Christum reconciliati sumus: ⁊ illud tps repūtat ecclesia a pascha vsq̄ ad pentecosten. vnde tunc legit apocal. vbi plene agit de mysterio huius reconciliatōis. Tps pegrinatōis est tps presentis vite: in quo pegrini ⁊ in pugna semp sumus. Et istud tps repūtat eccl'ia ab octaua pentecostes vsq̄ ad aduētum. vnde ⁊ tunc leguntur libri regū ⁊ libri machabeorū: in q̄bus de multiplici pugna agit: per quā spūalis pugna significatur. Tempus aūt id quod est a natali dñi vsq̄ ad septuagesimā partim ꝓtinet sub tēpore reconciliatōis: quod est temp'lētitie. s. a natali vsq̄ ad octauā epiphanie. partim sub tempore pegrinatōis. s. ab octaua epiphāie vsq̄ ad septuagesimā. Et pōt ꝗ accipi q̄druplex tēpor variatio. Primo penes quatuor tēpor distinctiones: vt hyems referat ad primū: ver ad scōm: estas ad tertiū: autumnus ad quartū. Et rō appropriātōis satis pz. Secōo penes q̄tuor diei partes: vt nox referat ad primū: mane ad scōm: meridies ad tertiū: vesper ad quartū. Licet aūt ꝑius fuerit deuiatio q̄ renouatio: tñ eccl'ia potius incipit oia sua officia in tēpore renouatōis q̄ deuiatōis. i. in aduētu potius q̄ i septuagesima: ⁊ hoc duplici rōne. Primo ne videat incipere ab errore. tenet.n. rem ⁊ nō sequitur ordinē tēporis: sicut euāgelistē sepe faciunt. Secōo quia per aduētum Christi oia renouata sunt: ppter quod tps id dicit tēpus renouationis. Apoc. .3°. Ecce noua facio oia. Cōgrue igit in hoc tēpore renouatōis eccl'ia oia officia renouat. Ut igit ordo tēporis ab eccl'ia distinct' seruet: primo agemus de festiuitatibus q̄ occurrūt infra tps renouatōis: quod tps eccl'ia repūtat ab aduentu vsq̄ ad natiuitatem dñi. Secōo de illis que occurrūt infra tempus quod partim ꝓtinet sub tēpore reconciliatōis: partim sub tēpore pegrinatōis: quod tps repūtat ecclesia a natiuitate vsq̄ ad septuagesimā. Tertio de illis que occurrūt infra tps deuiatōis: quod tempus repūtat eccl'ia a septuagesima vsq̄ ad pascha. Quarto de illis que occurrūt infra tēpus reconciliatōis: quod tps repūtat eccl'ia a pascha vsq̄ ad octauā pentecostes. Quinto de illis que occurrūt infra tps pegrinationis: quod tempus repūtat eccl'ia ab octaua pentecostes vsq̄ ad aduentum.

¶ De tempore renouationis: ⁊ primo de aduentu domini nostri Jesu Christi.

Aduētus dñi per quatuor septimanas agit ad significādū q̄ quatuor sūt aduentus. s. in carnē: in mentē: in mortem: ⁊ iudicium. Ultima.n. septimana nō finit: qr sanctor gloria que dabit in vltimo aduentu nunq̄ terminabit. est etiā q̄ primum responsoriū prime dñice aduentus computato gloria pri: quatuor ꝗ sūt continet: vt pdictos quatuor aduētus designet. Licet aūt quadruplex sit aduentus: tñ eccl'ia de duplici. s. i carne ⁊ ad iudiciū: videt memoriā faceret ficiū officio ipius tēporis pz. Dic est etiā q̄ ieiunīū aduent' partim est exultatōis: ⁊ ptim merori. Nam rōne aduētus in carne dicit ieiunium exultatōis. rōne aduentus ad iudiciū dicitur ieiunīū merorīs. Et ad hoc inuēdus eccl'ia cātat tūc quedā cantica letitie. ⁊ hoc ppter aduētum misericordie. quedā ꝗo ponit: ⁊ hoc ppter adnentum ⁊ seuere iusticie ⁊ merorīs.

¶ Circa aduētum igitur in carne duo videri possunt. s. aduenientis opportunitas: ⁊ aduentus vtilitas. opportunitas venīēdi attendit p̄ ex parte hois: qui primo in lege nec quictus fuit, defectu diuine cognitois. vnde ⁊ tunc in pessimos errores idolatrie cecidit. ⁊ iō coactus est amare ac dicere. Non deest qui impleat: sed qui iubeat. Deinde lex aduenit iubens in qua conuict' est de impotentia. Ibi.n. solūmodo est eruditus: sed nō a peccato liberatus: nec p aliquā grām ad bona adiutus. Et iō coactus est mutare, ppositū ac dicere. Non deest q̄ iubeat: sed qui impleat. Opportune igit fili' dei venit quando homo de ignorātia ⁊ ipotentia conuictus fuit: ne si aliū venisset homo suis me

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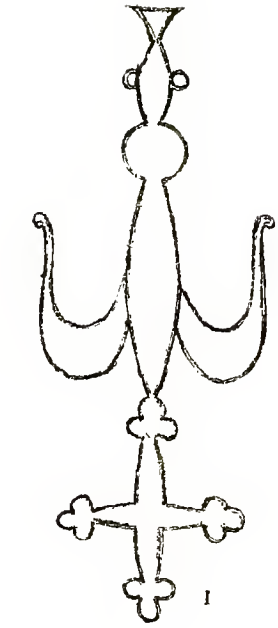

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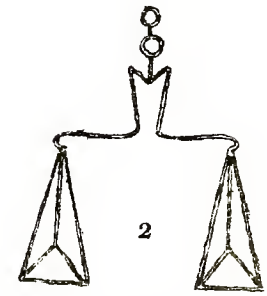

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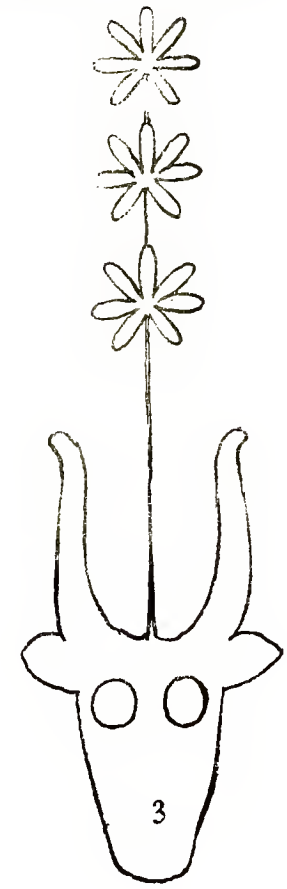

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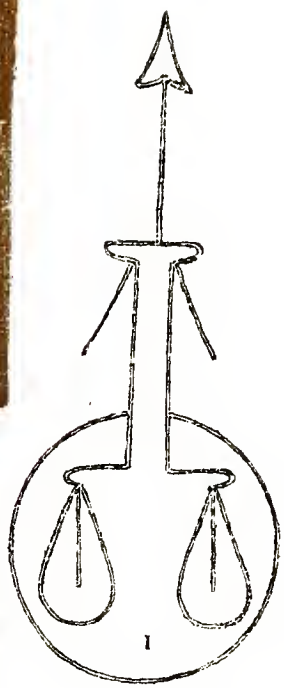
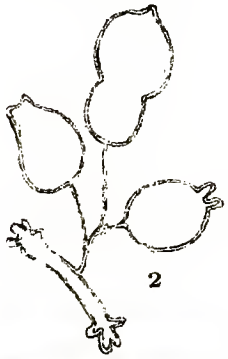
1481-A

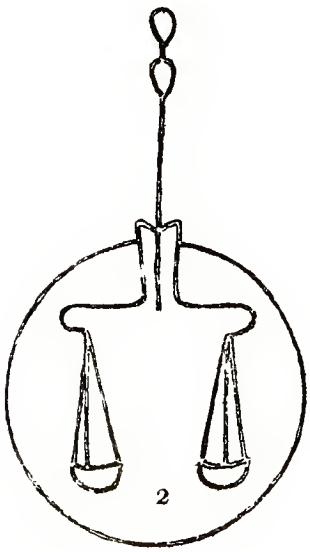


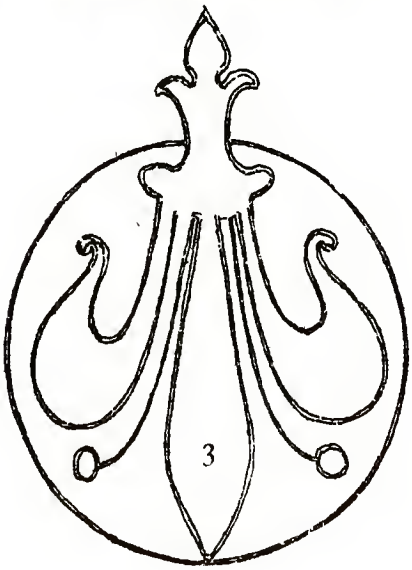


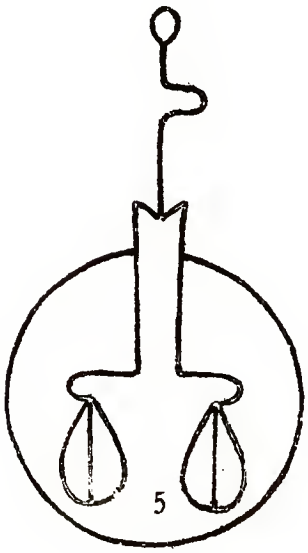
Euerendo in Christo patri suo dño Berardo dei gratia episcopo Sabinensi. Guido de Baysso bononiẽ. Archidyaconus suus cleriq; & capellan' cum recõmendatione sui vtriusq; hominis sospitatẽ ac animi sui letitiã. & debita correctione attendere pręsens opus. Juxta beati Ambrosium. Omnis ratio superne scientie vel terrene creature in eo est qui est earum caput & auctor. vt. xxxvij. di. §. sed cõtra. alias incipit hinc etiã. Et vbi idez caput dicit quod est fundamentũ & lapis angularis ibi nullus boni operis edificiũ supedificari potest. vt dicit Grego. i. q. i. cuz Paulus. Ad honorez ergo summe trinitatis & indiuidue vnitatis patris & filij necnon sancti numinis. & apostolorum principis. pterorum mei. & ad laudẽ & ad stabilitatez vniuersalis ecclie spõse Christi. quaz Christus de' noster vere fidei rector sibi vni desponsauit & intactam virginẽ seruat. xxvij. di. ecclesie mec. que etiam irrigatur quatuor fluminibus paradisi. vt colligitur de cõsec. di. iiij. ecclesiã. necnõ ad laudez & memoriã paternitatis vestre quã largitor cunctorum bonorum multis insignis predotauit eo q; ipsam fecerit virtutuz operatione pręclarum. humilitate preditam. euangelizantem pacem. dissensiones & rixas & scandala recusantẽ vt de ipsa prefaçiebat. Hiero. xxiij. di. diaconi sint. in prin. Ego qui inter iuris canonici professores me reputo minimũ & prorsus insufficientẽ ad tanta onera supportanda. Confisus tamen de melliflua largitate illius qui dat omnibus affluẽter & nõ improperat. i. q. ij. q; pio. Qui dixit. Aperi os tuũ & ego adimplebo illud. Qui etiã calculo sumpto de altari sorpice tãgit. & mundat labia imperfecti. vt historice recitat. viij. q. i. in scripturis. in fi. non auiditate laudis consequẽdę. sed charitate seminãdę veritatis. xxxij. q. iiij. obijciunt. Ebrietati hume ro onus grande subire procurauit ad vtilitatẽ studere volentium in aureo volumine decretorũ. ad memoriam reducens q; nemo nascitur sibi soli. ar. ad hoc. viij. q. i. in scripturis. iuxta prin. Et sicut plene nouit vestra paternitas gentium doctor attestatur quosdã alloquẽtes in hec verba. Nolo vos ignorare fratres. quia patres nostri omes sub nube fuerũt. de consecra. di. iiij. nec quẽq; circa fi. Sed vbi nox occurrit igneã claritatẽ nõ opponere. peraucerũt. multotiẽs ignota per ignotius & aliter q; debeant exponentes. contra id quod dicit Hiero. q; vino inebriani qui scripturas aliter intelligũt q; se habet veritas. vt legitur. xxxvij. di. vino. Et dicit beat' Clemens q; ex scripturis non debemus querere sensum ex tranea: sed ex ipsis scripturis debemus sensum capere veritatis ita tamẽ q; vbi quis vera didicerit falsa & simulata dedinet. vt. e. di. relatum. Ideo cum maximo studio & labore ipsorum nostrorũ patrum antiquorũ & modernorz reuoluẽs volumina sententias textuales. necnon glosarũ cõmunium declarationes. supplctiones. necnõ exodosas difficultates elicere procurauì. vnicuiq; reddens quod suum est. xij. q. ij. cum deuotissimã feminã. & l. ex signa additionuz & glosaruz in hoc opusculo demõstrabunt. Et si que glosclie seu remissiones sine certo signo cõperiantur in eo quod benedicent oro vt vestra paternitas soli principio veritatis dignet assarì bere quod linguas balbutientũ facit disertas. & per linguas infantiũ loquitur veritatẽ. vt. iiij. q. iij. in fi. §. sed obijcit. Nã & omnis mundana scientia falso sibi vendicat picie principatum qui solus prouenit de prouidẽtia trinitatis. ex cuius p uidentia triumphamus si qua vera & ineffabilia promulgamus. ad cuius laudẽ deficit omnis caro cum sit incomprehensibilis. vt in concilio legit generali. ex de summa. trini. & fide catho. c. i. Sed q̃uis in operibus hominũ nil fiat adeo bonum aut licitum cui non possit aliqua pernicies irrogari vt satis potest colligi. xxiij. q. v. de occidendis. in fi. Nã idẽ pater qui creauit bouem ipse creauit & asinez. vt. xxiij. q. iiij. qui secundũ carnẽ. Tamen quia ingenuolum meum aliter ad culmen non potest peruenire veritatis nisi hoc alterius erasere lima prauitatis. vt secundũ Greg. transumptiue scribitur. vij. q. i. §. cum autem. iuxta prin. intra silentii claustra reduci nescimus. vij. q. i. ibi adunati ad campũ certaminis confidenter accedo. vbi certorũ patrũ sententijs seu oppositionibus defensabor cõsidens q; liber tanto sit gratior & acceptior quanto omni pene doctorũ a stipulationibus ꝓstat esse floridior. ¶ Quem siquidẽ campum ad vestre paternitatis gloriã disposui decretorum rosarium nuncupare. vt sicut rosa inter ceteros flores obtinet principatũ. sic noster certaminis campus pręcemineat inter alia opuscula composita a modernis. in quo superfluitatibus caulisis radicitus granũ discutiatur a pales. vinum a fece defecabitur. & colorum seu nominũ secmatib' nõ attentis meo iudicio sola veritatis medulla cuius ẽ amica simplicitas continet. Dicam' ergo pici pio nostro sit plens virgo Maria. cui principio. medio. atq; fini assit. & firmet Petrus vicari' Jesu christi. Estote ergo memores hõestatis vestri & mei alicuius vestri capellani. vt p hec & alia bona q̃ fecerit ẽ hac vita. in celo possitis cũ angelis collocari. Inter quos in futuro iudicio vos requiram. Amen. hoc eni verum est siue erit. de cõsc. di. ij. revera. in fi.

a 2

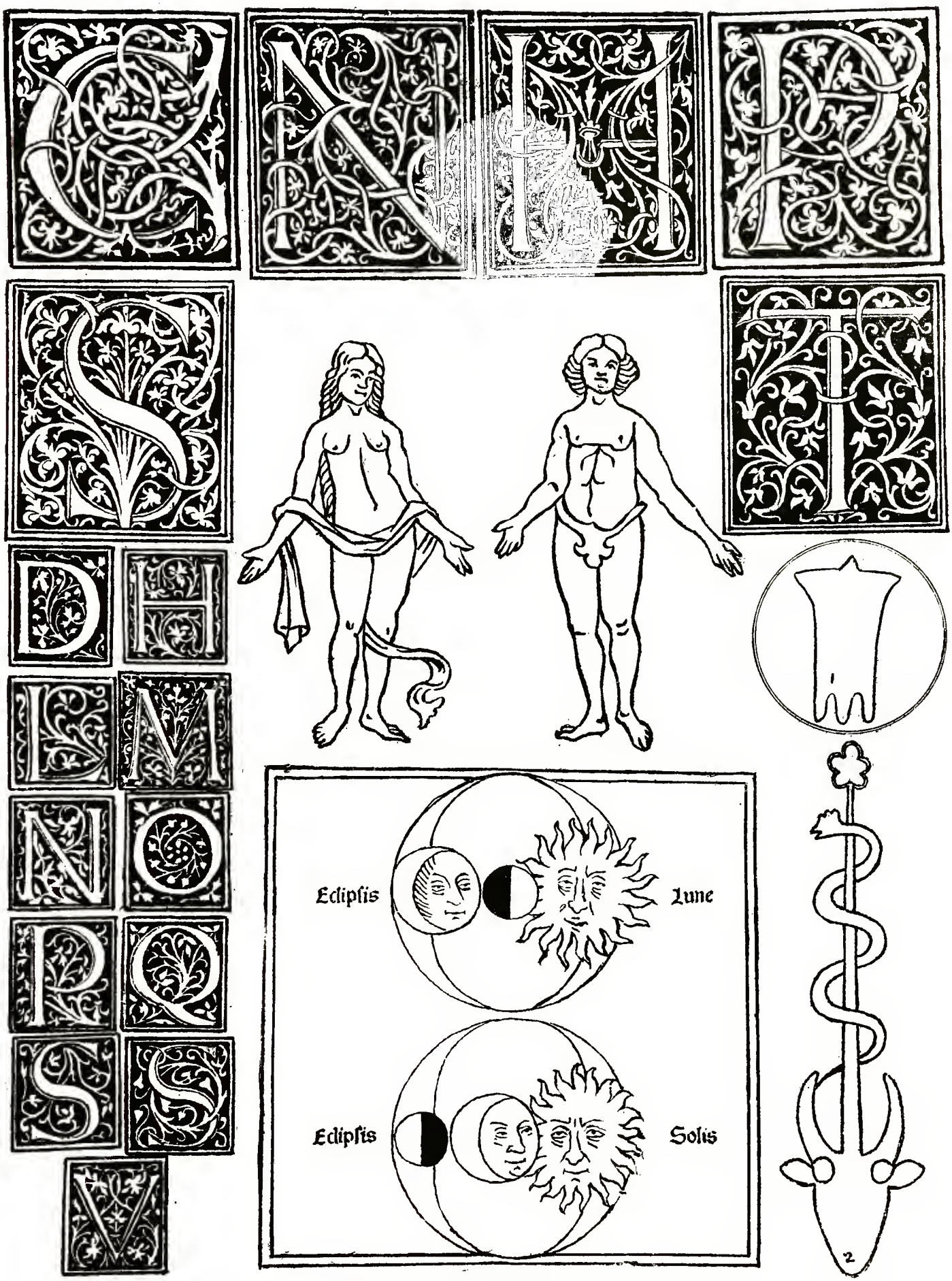
1481-B







1482 -A

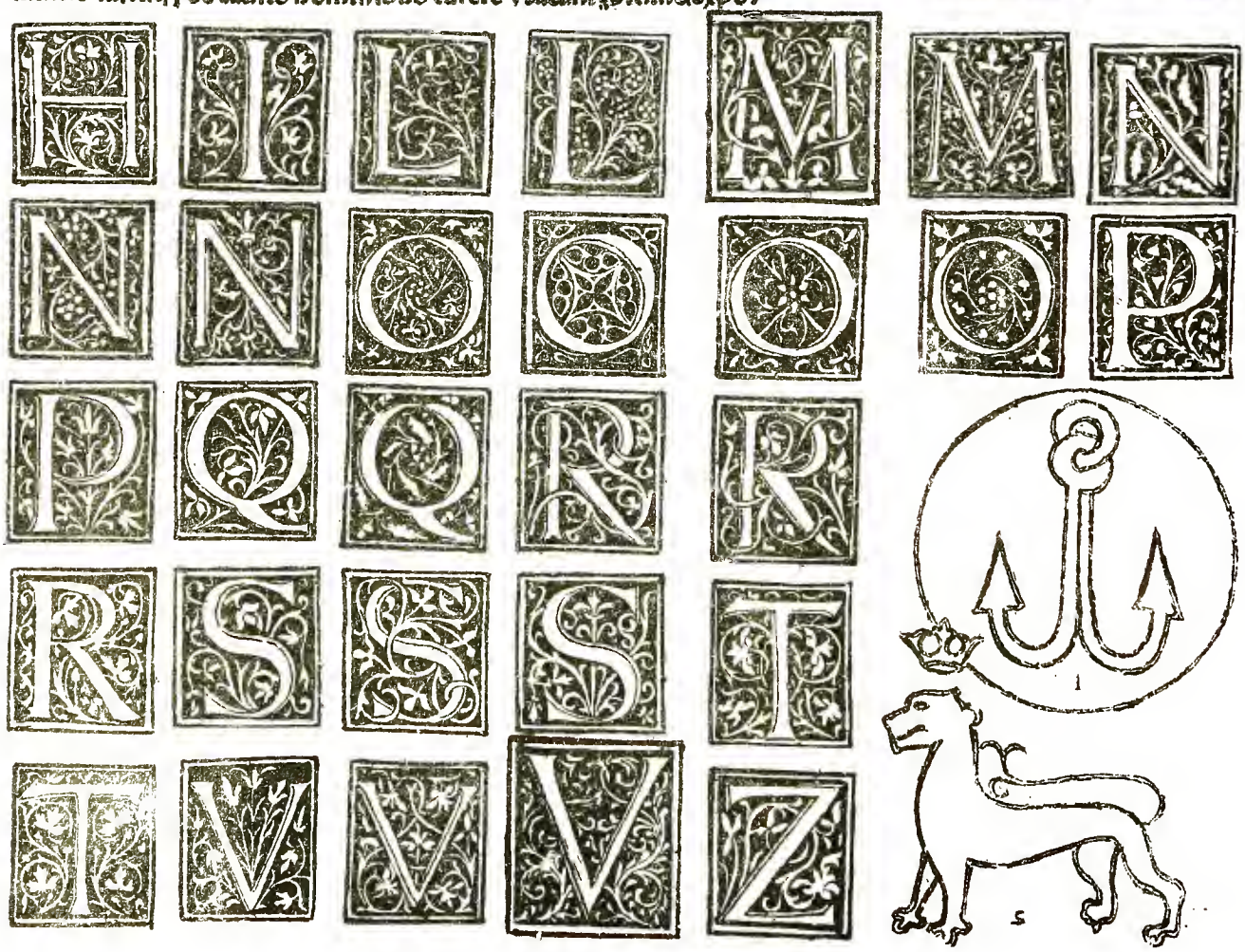


Ferdinando Ongenia Editore.

Clarissimi Viri Iginij Poeticon Astronomicon
Opus vtilissimum Feliciter Incipit.
De Mundi & sphaerae ac vtriusq; partiũ declaratiõe.
Liber Primus
Prohemium.

Iginius. M. Fabio Plurimam Salutem

SI Te Studio grammaticę artis inductũmõ solũ versuũ moderatione quã pauci viderũt: sed historiarũ quoq; varietate: qua scientia rerum pspicit prestare video: quę facilius etiã scriptis tuis pspici potest: desiderãs potius scientẽ: q̃ liberalem iudicẽ: Tamẽ quo magis exercitatus: & nonnullis etiã sępius in his reb⁹ occupatus esse videar: Ne nihil in adolescentia laborasse dicerer: & imperitorũ iudicio desidię subire crimẽ: hęc velut rudimẽto scientię nisus: scripsi ad te: Nõ vt iperito monstrãs sed vt scientissimũ cõmonens: Sphęrę figurationẽ: circulorũq; qui i ea sũt notationẽ: & quę ratio fuerit vt nõ equis partib⁹ diuiderent. Prętereа terrę marisq; diffinitionẽ: & quę partes eius non habitant: vt multis iustisq; de causis hominibus carere videant: Ordinẽ expo-



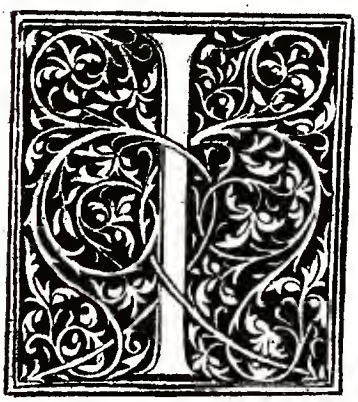
Pomponij Mellae Cosmographi Geographia: Rufciani quoqz ex dionysio Thessalonicensi de situ orbis interpretatio.

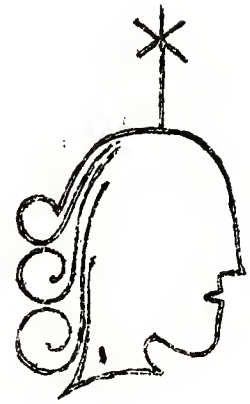
Pomponij Mellae de orbis situ Liber primus. Prooeminm.

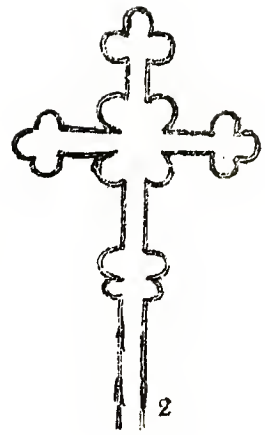
Rbis situra dicere aggredior impeditum opus z facundię nisnime tapar. Constat enim fere ex gentiū locorumqz nominibus: z eorum perplexo satis ordine: quem persequi longa ē magis qz benigna materia Verum aspici tamen cognoscqz dignissimum: z quod si non operę ingenij omnis: at ipsa sui cōtemplatione pretium operę attendentiū absoluat. Dicam autem alias plura et exactius. Nunc autem vt queqz erunt clarissima e strictim ac primo quidem: quę sit forma totius: quę maxime partes. quo singulę modo sint: vtqz habitent expediam: Deinde rursus oras omnium et littora vt intra exnaqz sunt: atqz vt ea subit ac circumluit pelagus: additis quę in natura regionum incolarumqz memoranda sunt. Id quo facilius sciri possit atqz accipi paulo altius summa repetetur.

Mundi in quattuor partes diuisio.

Vne igitur hoc quicquid est: cui mundi celiqz nomen indidimus: vnum id est: z vno ambitu se cunctaqz amplectitur. partibus differt. Vnde sol oritur oriens nuncupatur: aut ortus. quo demergitur occidens vel occasus: qua decurrit meridies. ab aduer







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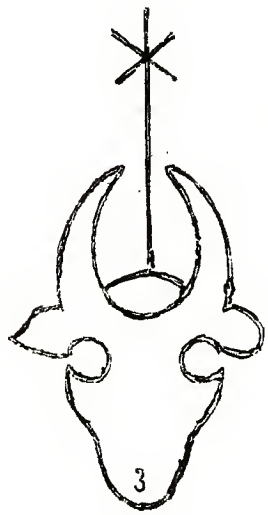

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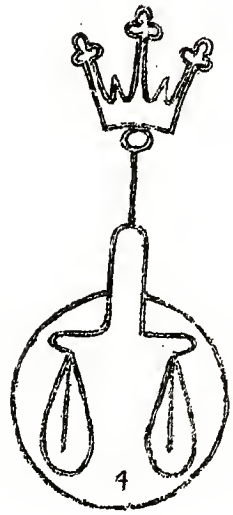

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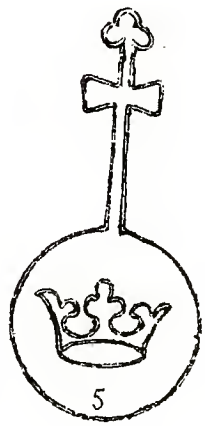

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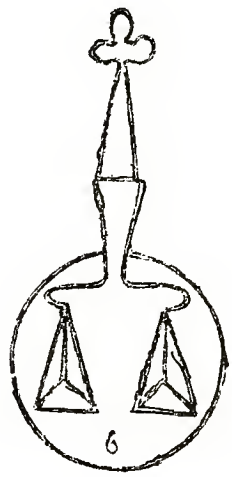

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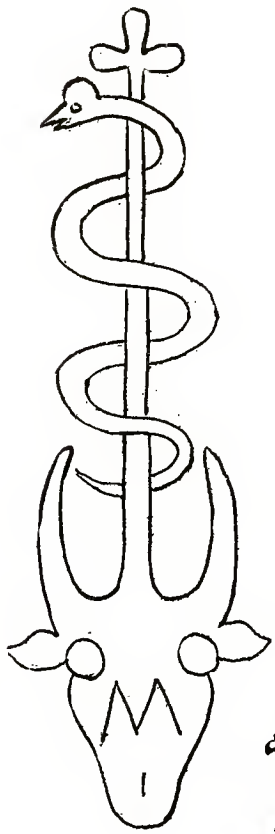
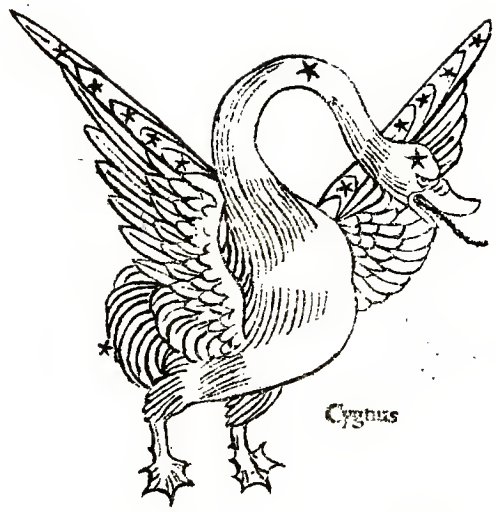
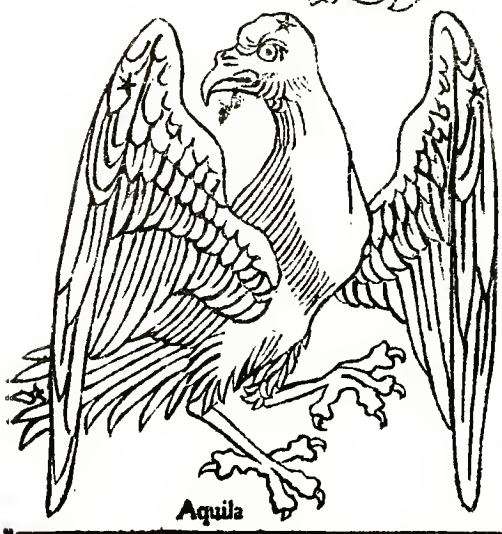
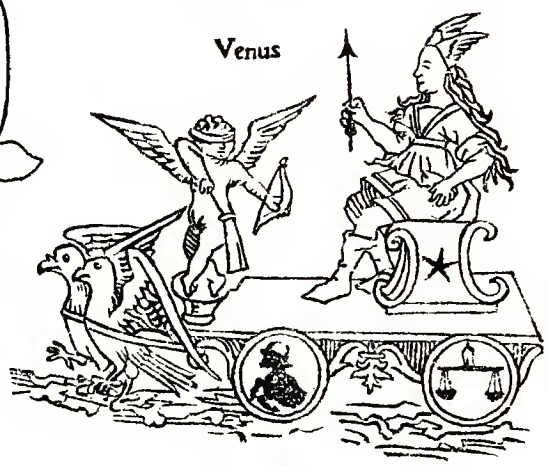
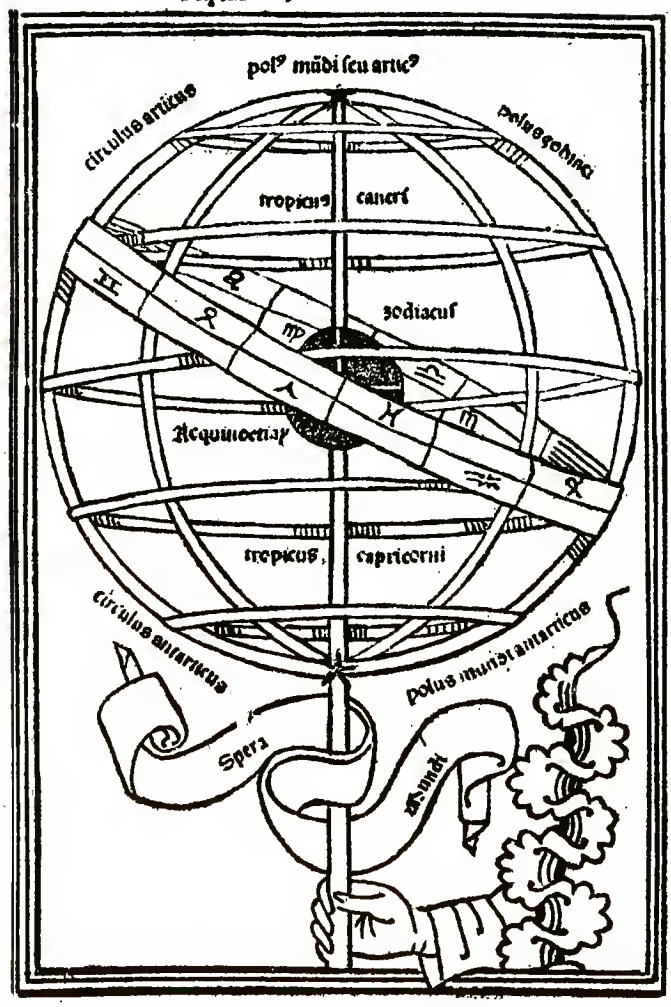



Cygnus


Aquila


Venus


pol⁹ mūdi seu arti⁹
circulus articus
polus eqdistans
tropicus
cancri
zodiacus
Aequinoctiu
tropicus
capricorni
circulus antarticus
polus mundi antarticus
Spera
mundi

Mercurius

Sol

A
ARTA
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B
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BVLBI
C
BABATVM
C
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CLAVA
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Erhardus Ratdolt augustensis ingenio miro & arte egregia impressioni mirifice dedit. 1485. pridie calen. februarii. Venetiis.
Figura lo cōstructor. & alie consimiles p centū locis ingenio cuiuslibet operari facillimi erit.

Incipit epistola beati hieronymi ad Paulinum presbyterum de omnibus diuine hystorie libris. Capitulum

Frater Ambrosius tua mihi munuscula pferens, detulit simul: ⁊ suauissimas lras. q̃ ⁊ pncipio: antiqtiax fidē pbate tam fidei ⁊ veteris amicitie noua pferebant. Vera.n. illa necessitudo est ⁊ xpi glutino copulata: quam no vtilitas rei familiaris. nō pnitia tm̄ corpor nō sbdola ⁊ palpās adulatio: sz dei timor ⁊ diuinax scpturax studia ꝛciliant. Legim⁹ in veteris historijs quosdā lustrasse pnincias. nonos adijsse populos. maria trāsijsse vt eos quos ex libris noueras. corā quoqz videret. Sic pythagoras mēphiticos vates: sic plato egyptū ⁊ archytā tarētinū: eāqz oīa italie. q̃ quondā mag̃ grecia dicebat: laboriosissime pagūit vt q athēis mgr̄ erat ⁊ potēs. cuiusqz doctrias achadamie gymnasia psonabāt fieret pegrin⁹ atqz discipulus: malēs aliena vere cūde disce. qz sua impudēter ingerē. Deniqz cuz lras q̃ fi toto orbe fugiētes pseqr̄: capt⁹ a piratis ⁊ rudelutimo paruo duct⁹ caps: tm̄ qz vo bas maiei cimente

mosissimā solus mensan nu ille vir vbiqz qō disc lio: fieret. Sep̄ sit sup b bus philostratus.

Quid loqr̄ de se lus vas electic scia tanti in se An expuiuntū. q̃ritq; ei⁹ mascū: arabiāqz lustra vt videret pety: ⁊ mans Hoc.n. mysterio hebdo gentū pdicator instruc annos q̃tuordeci assum sunt cū aplis euangeliū. aut cucurrisset. Hz nesci vocis act⁹ ⁊ in aures di fusa forti⁹ sonat. Ēn ⁊ es ret ⁊ legerē illa demos eū habuerat: miranti b⁹ pirans ait: Quid si ipse ba resonantem?

Nec b dico q s possis a me au ardor tuus ⁊ d nob p se pbari debeat ctore laudabile ē. Non psideramus. Mollis e etiā si artificis ⁊ plaste o tum ē qcqd esse pōt. P malielis legē moysi ⁊ p vt armat spūalib⁹ telis Arma.n. nre militie nō dco ad destructionē mu struētes ⁊ oēz altitudin sciaz dei ⁊ captuātes o dū xpo: ⁊ pati sbiugare theū scribit ab infantia tat̄ ad studiū lectōis n ei p impōez man⁹ psbyt ceteras virtutes epi: q̃

Joannes
Lucas
Marcus
Matthe
Data est mihi omnis potestas in celo et in terra.
Ecce ego mitto vos tanquam oves in medio luporum.
Ego sum lux mundi: qui sequitur me non ambulat in tenebris sed habebit lumen vite.
Ego sum via veritas et vita: nemo venit ad patrem nisi per me.
Ego sum vitis vera: et pater meus agricola est.
Ego sum pastor bonus et cognosco meas: et cognoscunt me meae.
Ego sum testimonium perhibens de meipso: et testimonium perhibet de me pater.
Ecce ego mitto vos sicut oves in medio luporum.
Ecce ego vobiscum sum usque ad consummationem seculi.
Ego rogavi pro te petre ut non deficiat fides tua: et tu aliquando conversus confirma fratres tuos.
Qui maior est vestrum fiat sicut minor et qui ministratur sicut ministrans.
Ego aut in medio vestrum sum sicut qui ministrat.
Ut non seducamini. Multi enim venient in nomine meo dicentes: quia ego sum.
Nolite ergo ire post illos.
In patientia vestra possidebitis animas vestras.
Scripsit in
Liber gen
Turris babel.
Venetiarum civitas.

Incipit ordo missalis secundum consuetudinem romane curie. Dominica prima de adventu. Gratio ad sanctam mariam maiorē. Ad missaz. Introitus.

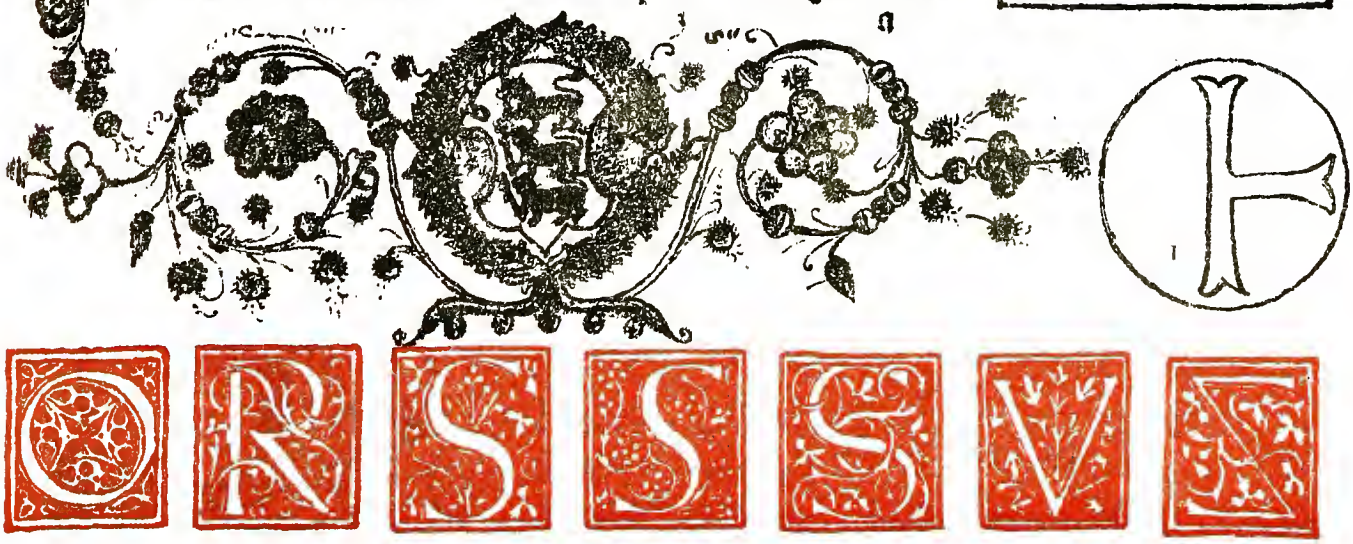
Ad te leuauiaz meam deus meus in te cōfido nō erubescam neqz irrideant me inimici mei etenim universi qui te expectat nō confundentur ps. Vias tuas dñe demonstra mihi et semitas tuas doce me. Sequitur imediate. ℣. Gloria patri. Quo finito repetit introitus. Ad te leuauī animā meaz. Et iste modus repetēdi introitū seruat p totum annū: cū dicit. Gloria patri. post introitū etiā i festis duplicibus.

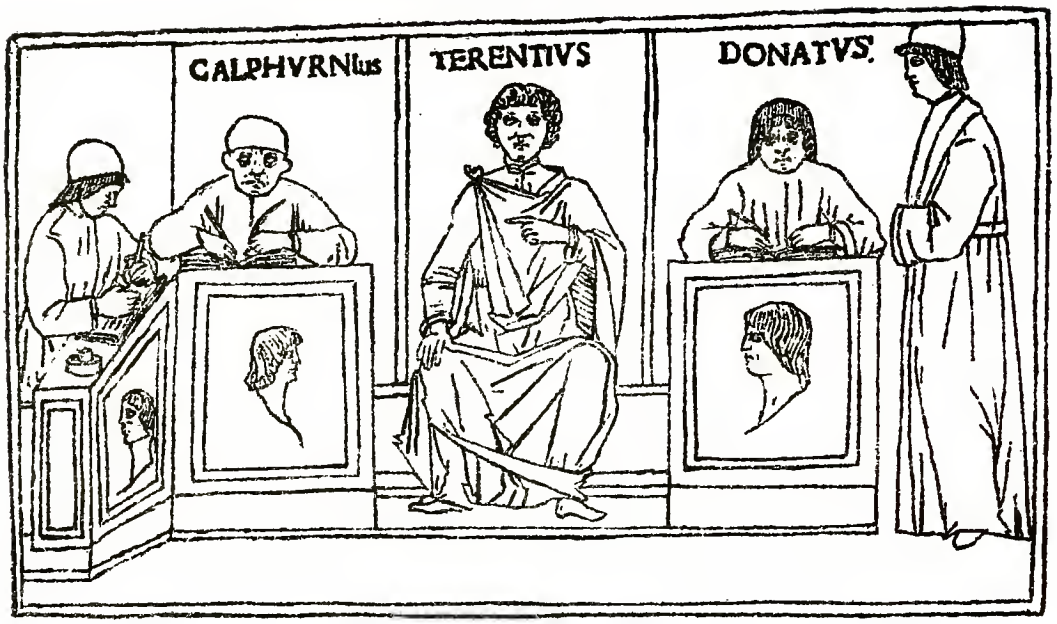
Excita qs domine dñe potētiā tuaz et veni: ut ab imminētib⁹ peccatoz nrorū periculis te mereamur pregēte eripi: te liberāte saluari. Qui viuis. Ab hac die usqz ad vigiliā nativitatis dñi post oratioēz dici debet oro de sctā maria. i. Deo qde bte marie. Tertia oro dicit. Ecclesie tue. vel. Deo oiuz. Infra hebdomadā si fuerit festū. Prima oratio de festo. Secunda de dnica. Tertia de sancta maria.

Lectio epistole beati pauli apostoli ad romanos. xiij. Capi.

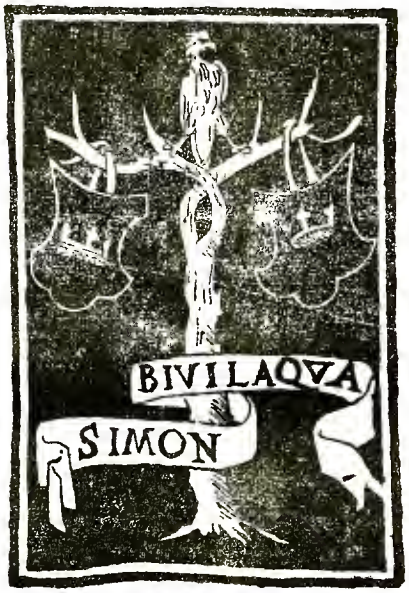
Fratres: Scientes qz hora est iam nos de somno surgere. Nūc aūt propior est nostra salus quam cū credidimus. Nox p̄cessit: dies aūt appropinquauit. Abiciamus ergo opa tenebraz: et induamur arma lucis: sicut in die honeste ambulemus. Non in comessationibus et ebrietatibus. Non in cubilibus et impudicitiis. Non in contentione et emulatione: Sed induimini dñm iesum xpm. Gra. Universi qui te expectant non cōfundentur domie. ℣. Vias tuas domine notas fac mihi et semitas tuas doce me. Alla. ℣. Ostende nobis dñe misericordiam tuam et salutare tuum da nobis. Sequentia sancti euangelii secōm lucam. xxi. ca.

In illo tēpore: Dixit iesus discipulis suis. Erunt signa in sole et luna et stellis: et in terris pressura gentium pre confusione sonitus maris et fluctuum arescentibus hominibus pre timore et expectatione: que superuenient universo orbi. Nam virtutes celoz mouebunt. Et tunc videbūt filiū hois venientem i nube cum potestate magna et maie





Terentius Cum Duobus Commentis.

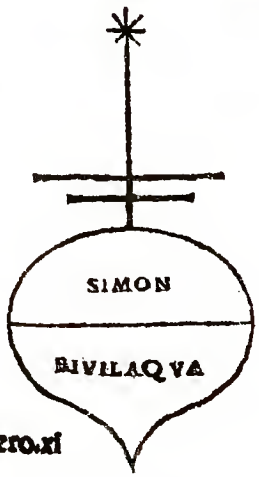


tereat.quod interdum non temere pr:
quod habet faciédi necessitatē. Temere
parmenonem prætereat.sibipsi hoc di
se nominat: ut Degeneremque neptol
narrare memento.Et age nunc phormi
qui uolet lacessito. ¶ Temere quicq̃. ut
dicit non temere neq; per imprudentia
ritur quicquid utile: An hoc dicit nihil potest
transire temere quo utile factum est: qui me
in gratiam sui habet. An quicq̃ pamphilus præ
tereat temere.ita ut non remuneret bonum fa
ctum parmenonis:quod sibi utile fuerit.Con
uenit hoc dictū meretrici abeunti. ¶ Feci im
prudens q̃ sciens ante hunc:quia non conuenit
seruo sciente recte facere:bene addidit impru
denti sibi euenisse: ut bene faceret quod pru
dēs nunq̃ fecerit. ¶ Imprudens q̃ sciens anti
theton secundum,nam imprudenti scientem
reddit non prudentem.

xtraxeris.par.imo
feci.pã.ego istuc
parmenonē
sequere me intro
s boni feci hodie

Imprudens q̃ sciēs ante hūc diē unq̃.
Vos ualete & plaudite calliopius recēsui.

Acta ludis Romanis.Lucio Postūio A
Cornelio merula ædilibus curulibus.Eg
os Turpio.L.Attilius Prænestinus.Modu
cus Claudii tibiis iparibus.tota græca Ap
epidicazomenos.Acta.iiii.C.Fāno.M.Va



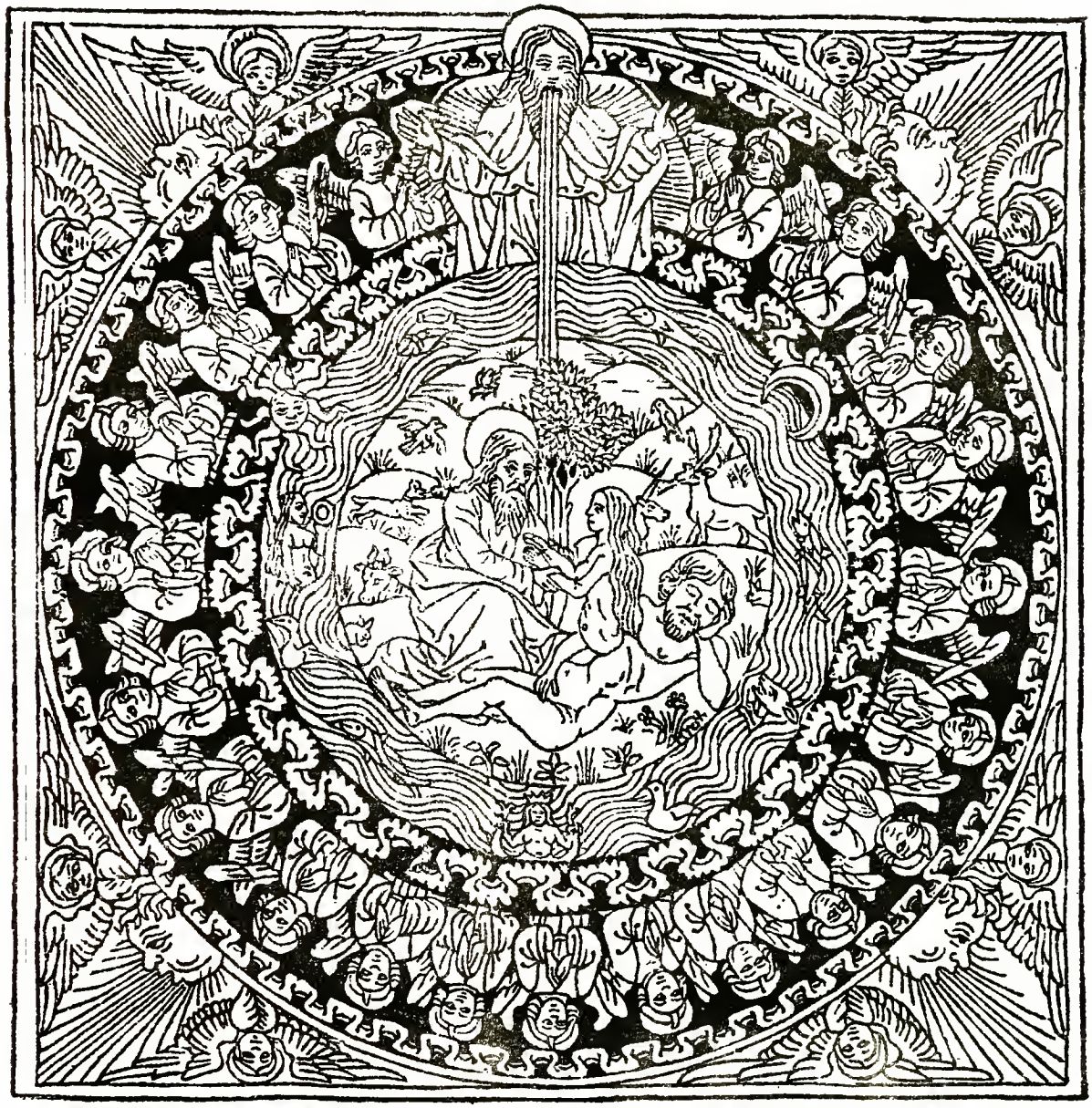
Finis Commentariorum Aelii Donati super.P.Terentii Afri Comœdiis:
necnon Ioannis Calphurnii super Heautontimorumenon fœliciter.

¶ Impressum Venetiis per Simonem dictum Beuilaqua:Annò domini.M.CCCC.LXXXV.die uero.xi
mensis nouembris.Regnante inclyto principe Augustino Barbadico.

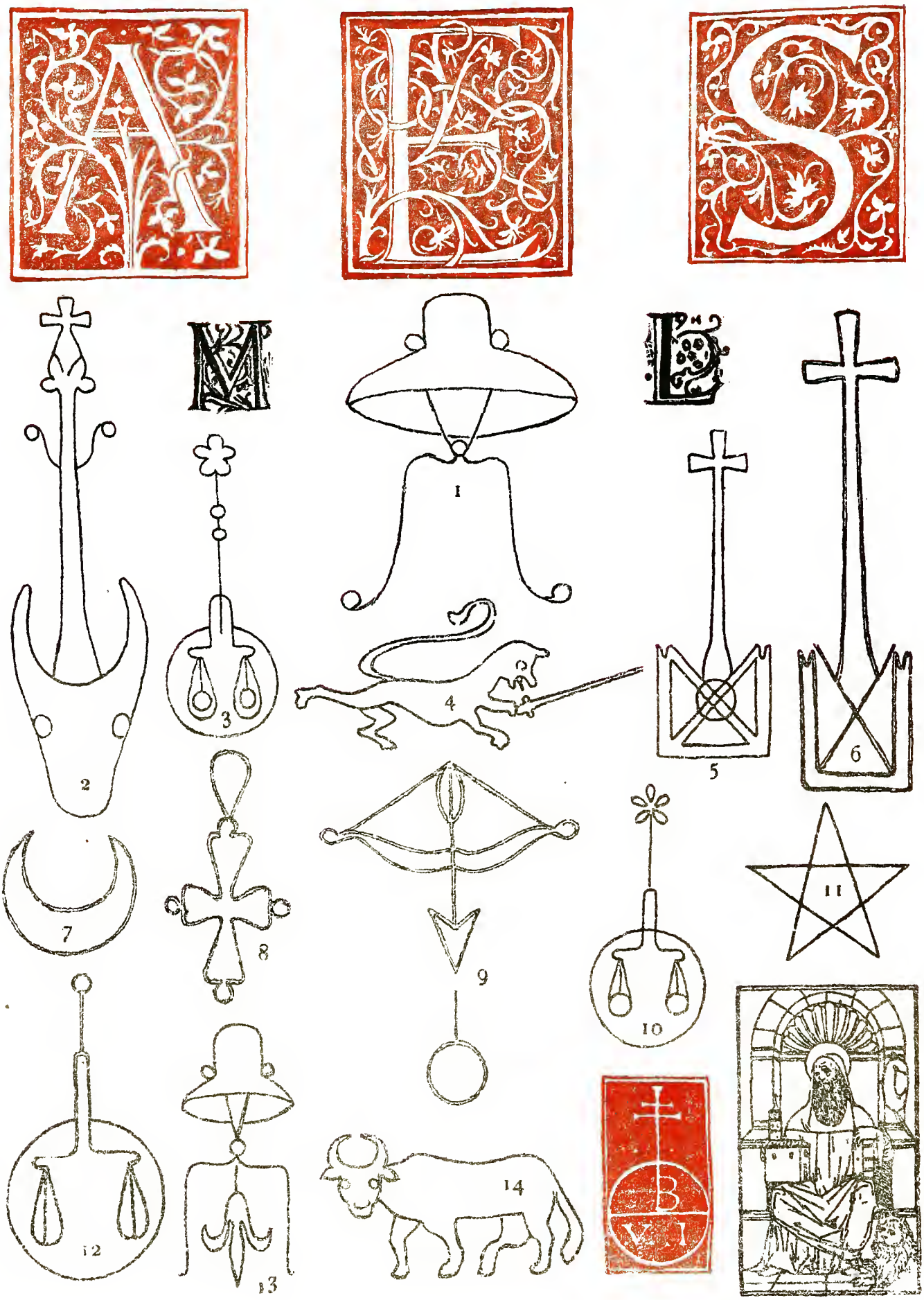
1485-B

Primus

¶ Fratris Iacobi philippi Bergomensis ordinis fratrum Eremitarum diui Augustini: in omnimode historia nouissime congesta: Supplementum Cronicarum appellata. Liber primus feliciter incipit.



IN principio creauit deus celum ⁊ terram: terra autem erat inanis ⁊ incomposita. Scribuntur Geneseos primo ca°. Visibilium omnium. Aug° testante: vt habetur vndecimo de ciui. dei ca°3°) Maximus é mundus. Inuisibilium vero maximus é deus: ſz mundum esse conspicimus: deum vero credimus. Quod autem deus fecerit mundum nulli potius credimus q̃ ipsi deo: Vbi inquis ipsum audiuimus? Nusq̃ interim respondit nos melius q̃ in scripturis sanctis: Vbi dixit propheta eius: In principio fecit deus celum ⁊ terram: Nunquid nam tunc fuit ibi iste propheta quando fecit deus celum ⁊ terrā? Non: Sed ibi fuit vbi fuit dei sapiēcia per quam facta sunt omia: quē in animas etiā sanctas se transfert amicos dei ⁊ prophetas cōstituit: eisq; opera sua sine strepitu intus enarrat: loquuntur quoq; eis angeli dei qui semper vident faciem patris voluntatēq; eius quibus oz semper annūciant. Et propterea ex ijs vnus erat iste propheta: qui dixit ⁊ scripsit. In principio creauit deus celum ⁊ terram. Terra aut erat inanis ⁊ incomposita. Informis quippe illa materia erat quam de nihilo deus fecit appellata primo celum ⁊ terram. Et dictum est in principio fecit celum ⁊ terram: nō qr iam hoc erat: ſz qr hoc esse poterat: nam ⁊ celum postea scribitur factum: quēadmodum si semen arboris cō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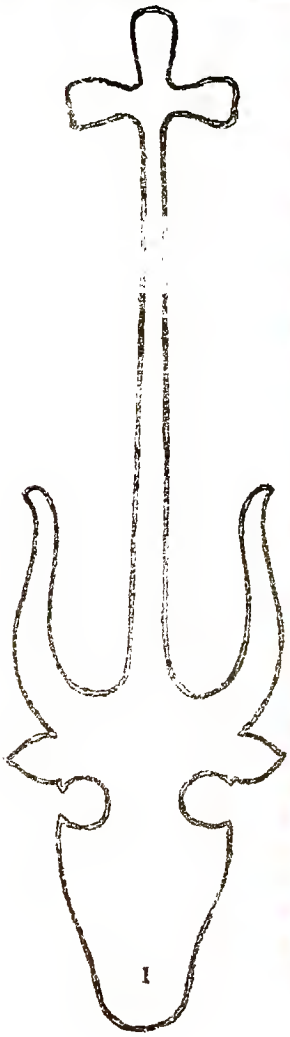
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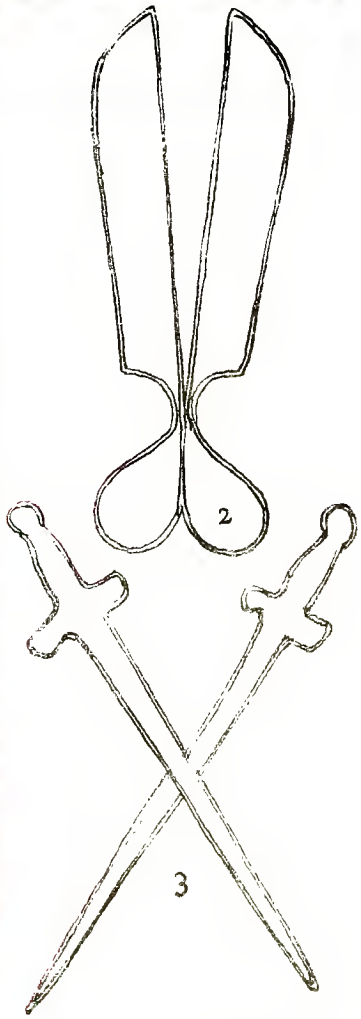
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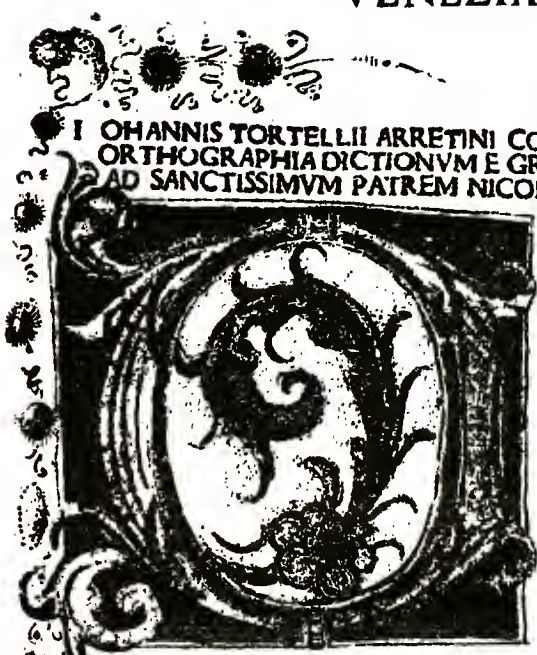


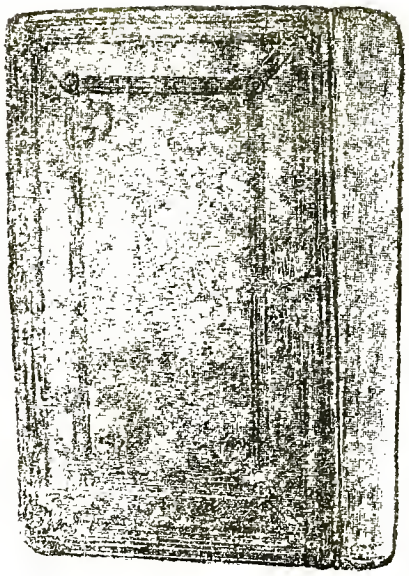
I OHANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM PROOEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM Q̃ VINTVM PONTIFICEM MAXIMVM.

OEPERAM OLIM BEATISSIME PATER NICOlae.v.summe pōtifex commentaria quædam grammatica condere: quibus omnem litterariam antiquitatem & orthographiæ rationem cum oppurtunis historiis pro poetarum declaratiōe connecter conabar: profuturus sane ꝓ mea uirili studiosis linguæ latinæ: iterim ab aliis studiis negociisq; familiaribus itercæptus illa prorsus relinquere: atq; logo tēpore abicere uiusfū. Sed nuper cū apud Alatrium campaniæ oppidum ex aeris romani molestia secessissem: ea absoluere quōrundā amicorū rogatu conatus sū: ac sic quoq; ad calcē uix usq; perduxi opus magnū uarium & diffusum: atq; illud tuæ sanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare constitui: non quidem ut institutionibus grāmaticis poetarq; historiunculis tua beatitudo indigeat: qui cæteros doctrinis oībus etiam minutis ex summa ingēnii memoriaq; fœlicitate præcellis: Sed ut in tua illa bibliotheca: quam omnium quæ fuerunt præstantissimam

comparas aliquo pacto collocare possis. Nam licet ex magnificentia animi tui: qui non nisi clarissima in litteris ædificisque: & rebus cæteris aggredieris: uiros utriusq; linguæ eruditissimos ex omnibus ferre terris ueluti ad uirtutis quodam asylum conuocaueris: quos ut suum possint excollere ingenium: laudemq; sibi parare: & aliquid conficere: quod posteritati prodesse possit maximis præmiis affeceris. non tamen deterrebor: & ego aliquid pro mea paruitate tuæ bibliothecæ offere. Quam tametsi ex clarissimis altissimarum doctrinarum auctoribus fulcire cupis: quia tamen & minores aliquando facultates necessariæ sunt: non dedignaberis pro tua sapientia et

enim quantis impensis & sumptibus quantaq; diligentia philosophorum atq; summorum theologorum in latina adhibes curam in antiquorum nostrorum operibus ex nonnullos ad diuersas extremasque mundi partes prō re stinaueris. Quæ cum magnis in rebus effeceris non pige tua bibliotheca reponere: & maxime illos: qui de grammatiliano: nisi oratoris futuri fundamenta fideliter iæcerit. longior essem: complura possem in medium exempla af iusmodi artis negligentia in poetis oratoribus & historic uili: medicineque arte: & cæteris facultatibus interptati quot obscurissima ex cuius ignoratione sæpissime uideretuissent. Vnde enemo unq̃ inter doctos cōnumerari potuerit. Et ut eiusdē artis ꝓfessores: qui in ea ꝓcelluerē: leuticos uiri doctissimi: ut Iginus multi nominis Romæ grābus grāmaticis quiq; sint aut fuerint: magna audatia præ scholam Cicero post labores fori frequentabat: Nigidius Varronem oīum doctissimū: Valerius Probus sua ætate: sellius: Terentius: Seaurus: temporibus Hadriani: de qui optatus tempore eiusdē Gellii multi, nominis grāmatice tum: Seruium: Diomedem: Priscianum: Victorinum: ut grāmaticos. Sed hos uelut eius artis professores facile tra rinus temporibus Gellii philosophus clarus de grāmatic screbat: Non ne ēt longe ante eu in Aristoteles oīum phi Quintilianus: & stoicorū sectator Prisciānus ipse ostēdit: scripsere: Porphirius ēt eximius phūs i Homeri cōmētarbus hō solū altissimum poetæ sensum: & uocabula quæq stiones absoluit. At hi ut dices græci fuerunt: philosophi sophi: & ōratores sūmiq; duces facultatē hāc necessariā iu

seruerunt: aut scripta posteris sūma cū laude reliquerunt. Et Ciceronem inspiciamus primum qui linguæ nostræ absq; alicuius dubitatione princeps fuit. Quod idem artis nullus ut dixit Quintilianus diligentissimus fuerit: & in filio ut ex epistolis apparet recte loquendi hoc est & scribendi asper quoque exactor & corrector extiterit: Aut uim. C. Cæsaris editi frægerunt de analogia libri. Aut ideo minus Messalla nitidus: quia quosdam totos libellos non uerbis mō linguist: sed etiā litteris dedit. Quid ēt de Marco Varrone dicemus: An admirandæ suæ doctrinæ derogauit quod minutissimas quæstione

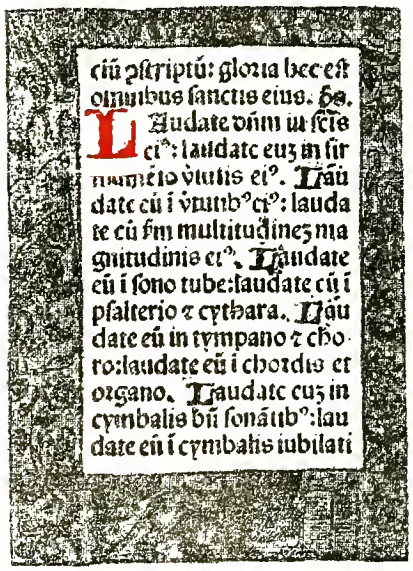


Officiū beatissime marie virginis: vnacū septē psalmis penitentialib⁹: officio mortuor: sancte crucis: et sancti spiritus: ⁊ pluribus alijs devotissimis orationibus: feliciter finit: Impressum Venetijs per Andreā de Thozesanis: de Asiula: Anno salutis Millesimo quadringentesimo octuagesimonono: die. xxiij. mēsis Julij.

De profundis. totus dī. ℣. A porta inferi. ℟. Erue domine aiaz eoz: ℣. Dñe exaudi ⁊c. ℟. Et clamor ⁊c.

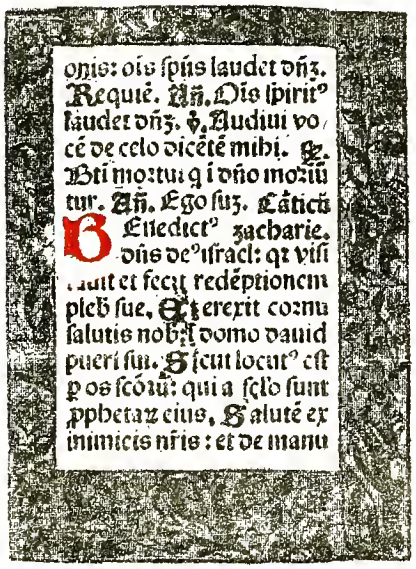
Deus qui inter apostolicos sacerdotes famulos tuos pōtificali seu sacerdotali fecisti dignitate vigere: ꝓsta quesumus: vt eoz quoqz perpetuo aggregentur cōsortio.

Deus venie largitor ⁊ humanie salutis amator: qsum⁹ clemētiaz tuā: vt nr̄e ꝓgregatiōis



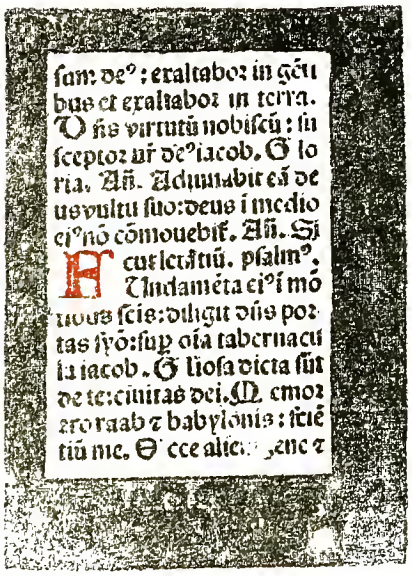
ciū pstriptū: gloria hec est omnibus sanctis eius. ℣.

Laudate dñm in sanctis ei⁹: laudate eum in firmamēto virtutis ei⁹. Laudate eū i virtutib⁹ ei⁹: laudate eū fm multitudinem magnitudinis ei⁹. Laudate eū i sono tube: laudate eū i psalterio ⁊ cythara. Laudate eū in tympano ⁊ choro: laudate eū i chordis et organo. Laudate eum in cymbalis bñ sonātib⁹: laudate eū i cymbalis iubilationis: omis spūs laudet dñm. Requiē. Añ. Omis spiritus laudet dñm. ℣. Audiui vocē de celo dicētē mihi. ℟. Bti mortui q i dño moriūtur. Añ. Ego sum. Benedictus zacharie. dñs de⁹ israel: qr visitauit et fecit redēptionem plebi sue. Et erexit cornu salutis nobis: in domo dauid pueri sui. Sicut locut⁹ est ꝓ os scōrū: qui a sclo sunt ꝓphetaz eius. Salutē ex inimicis nr̄is: et de manu

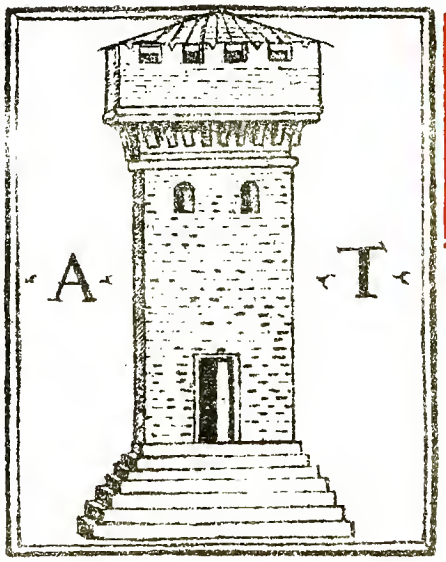


nūc ⁊ i hora mortis mee: ⁊ mihi largiri digneris gratiā ⁊ misericordiā: viuis ⁊ defunctis requiē ⁊ veniaz: ecclesie tue pacē ⁊ pcordiam: ⁊ nob pctōrib⁹ vitā et grāz sempitnā. Qui viuis ⁊ re. ⁊c. Ad pma. Deus in adiutoriū ⁊c. Gloria pri.

Horia pima dūby⁹. ctus est iesus ad pilatu: falsis testimonijs multū accusatū: colaphis percutiunt manib⁹ ligatū: vultū dei ꝓspuūt lumē celi gratū



sum: de⁹: exaltabor in gētibus et exaltabor in terra. Dñs virtutū nobiscū: suscceptor nr̄ de⁹ iacob. Gloria. Añ. Adiuuabit eā deus vultu suo: deus i medio ei⁹ nō cōmouebit. Añ. Sicut letantiū. psalm⁹. Tuidamēta ei⁹ i mōtibus scis: diligit dñs portas syō: sup oia tabernacula iacob. Gloriosa dicta sūt de te: ciuitas dei. Memor ero raab ⁊ babylonis: sciētiū me. Ecce alie[illegible] gēte ⁊



1489 - A

TRIVMPHVS FAME

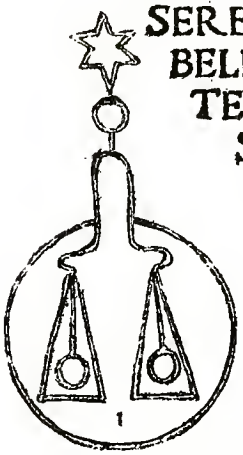
IOSEPHI IVDEI HISTORIOGRAPHI VIRI CLARISSIM
ANTIQ VITATVM VIGINTI INCIPIT FOELICITER:
NVM TRADVCTOS:PER VENERABILEM PRESBYTI
ILEIENSEM VIRVM DOCTISSIMVM.

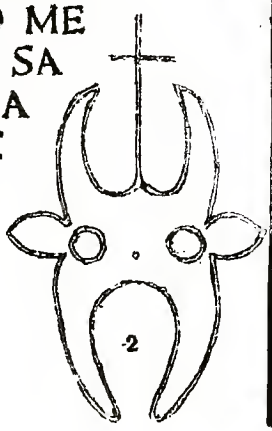
ISTORIAM CONSCRIBERE DE
am nec eādē uideo eiusdē studii causā;
utro plurimum differētes. Nā quidā e
ornatū: & ex hoc gloriā aucupātes;ad
Alii uero illis gratiā referētes: de qbus
ī opere eodē ultra uirtutē coacti sunt l
necessitate uim passi sunt;ut ea quibus
pture declaratione colligerent:Multos
in occulto iacentium inuitauit;ut histe
proferre cōem. Harum itaq; quas prædi
hi etiam prouenerunt. Bellum nanq; quod iter Romanos & nos
finis accesserit;experimento ipse cognoscens narrare coactus sum
conscriptione corrūpunt. Præsens autē opus assumpsi;credēs etiā
nibus apperiri. Continebit itaq; omnem antiquitatem nostram
hebraicis litteris interpretatū. Dudum siquidem cū bella cōscribe
rint ī inicio iudei;& quibus sint usi fortunis;& per quē legislatore
tatem aliāq; uirtutis continētiam noscitur attingere;& q̄longis p
uissime uenerint ad certamina Romanorū. Sed quoniā īgens erat
plexus in ipso libro diuidens disponensq; principia;atq; finem cōf
taui. Tempore nanq; procedente secundum illud quod solet accid
quoq; segnicies tarditasq; successit tantā arripiendi materiā in usu
a nostra consuetudine pegrinæ. Erant autē qui me historiæ desider
& præcipue horum oium epafroditus uir qui uniuersas quidē d
rerum gestarū cognitione gauderet utiq;cum & ipse magnis rebu
set;& ī omnibus mirabilem naturæ fortitudinēt& īmutabilem u
Huic enim uiro semper obediens qui utiliter & bene agentium c
desidia potius q̄ optimo labore gauderet;ad hoc me protinus arm
dicta sunt nō transitorie cogitās;quia p hæc & de nostra prosapi
& de Græcis si quis eorū scire quæ nostra sunt uoluerit. Cōperi s

Decle De lorigine de Veneti e del princi pio de la cita fin a tem pi nri de tute le guere da mar e terra ĩ ytalia dalmatia grecia E contra tuti gli ĩfideli cõposte p lo ex̃ Me sere Marcho Ant̃ Sa belico E uulgarizate per Matheo luscõte de san cassian.

1400-0

CRONICHE CHE TRACTANO DE LA ORIGINE DE VENETI. E DEL PRINCIPIO DE LA CITA. E DE TVTTE LE GVERE DA MARE E TERRA FACTE IN ITALIA: DALMACIA. GRECIA: E CONTRA TVTI LI INFIDELI COMPOSTE PER LO EXCELENTISIMO MESERE MARCO ANTONIO SABELLICO. E VOLGARIZATE PER MATHEO VESCONTE DE SANCTO CANCIANO CON GRATIA ET PREVILEGIO.

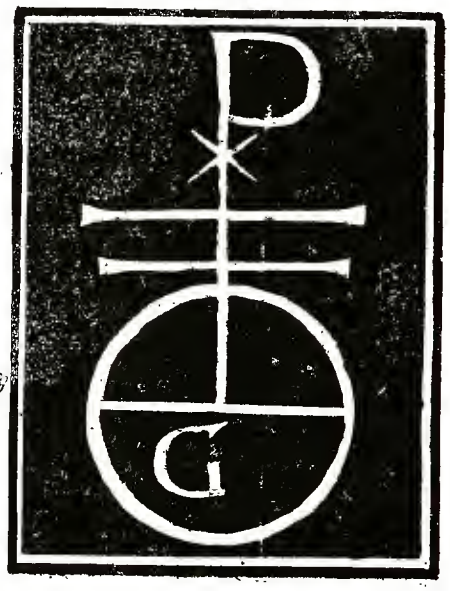




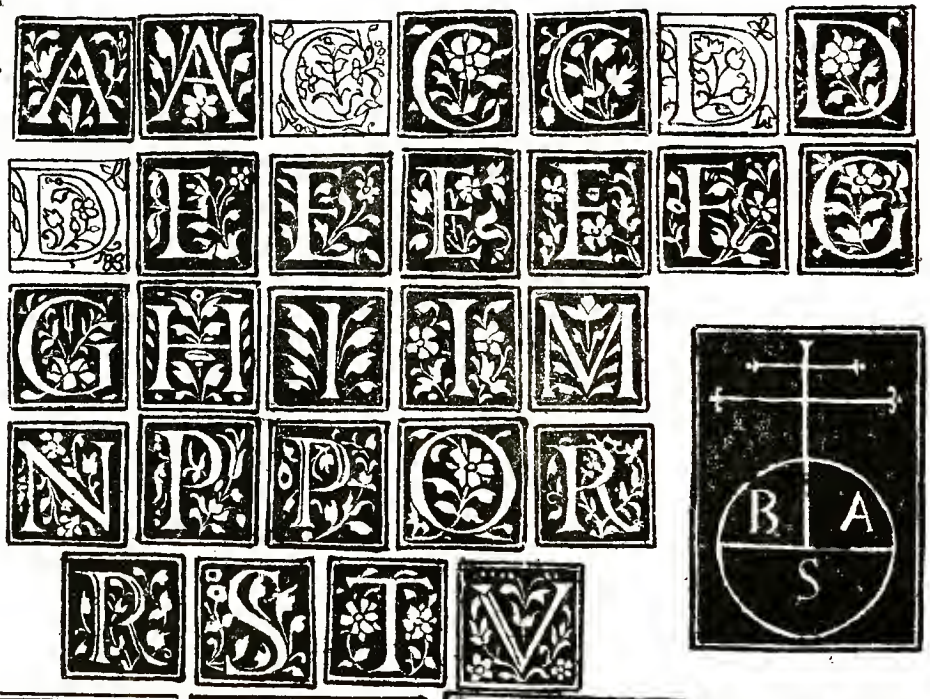
Epitaphium eiusdem.

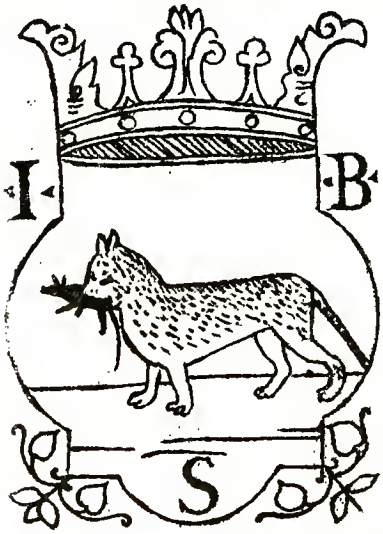
Sabellus Ellegans extinctus uiuit. Nec unq̃ Venetiæ decidẽt diuino illius elloquio æternales. Iuuentus luget moderatorem optimum.

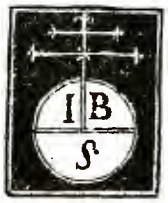
Finis



Missale secundum morem sancte Romane Ecclesie







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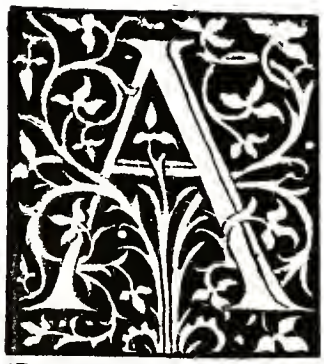
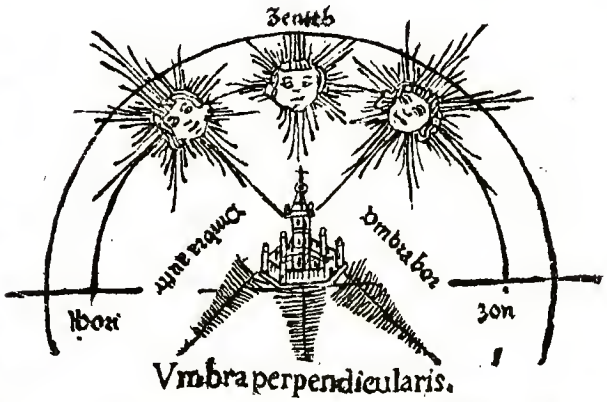
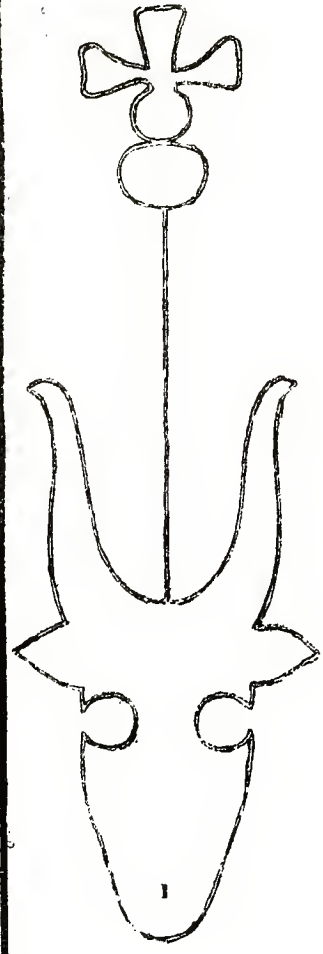



Vmbra perpendicularis.

Vrania mu/
Astronomia
Ptolemæus prince/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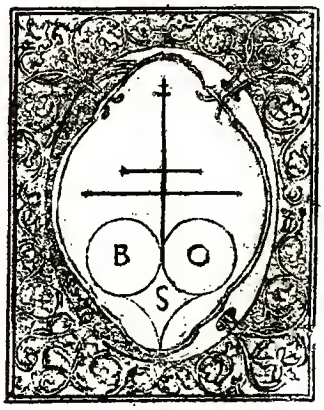
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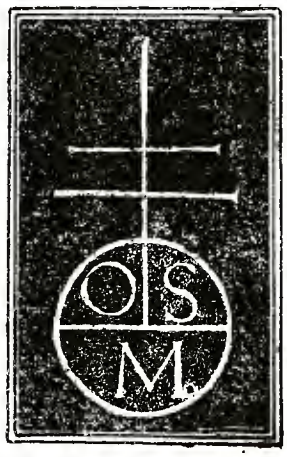
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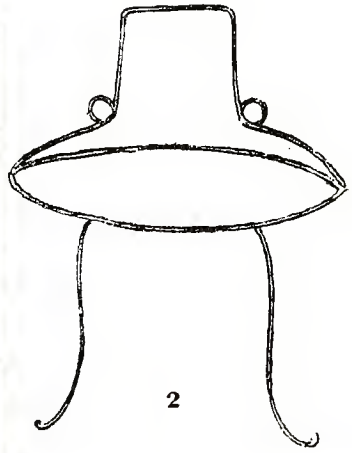
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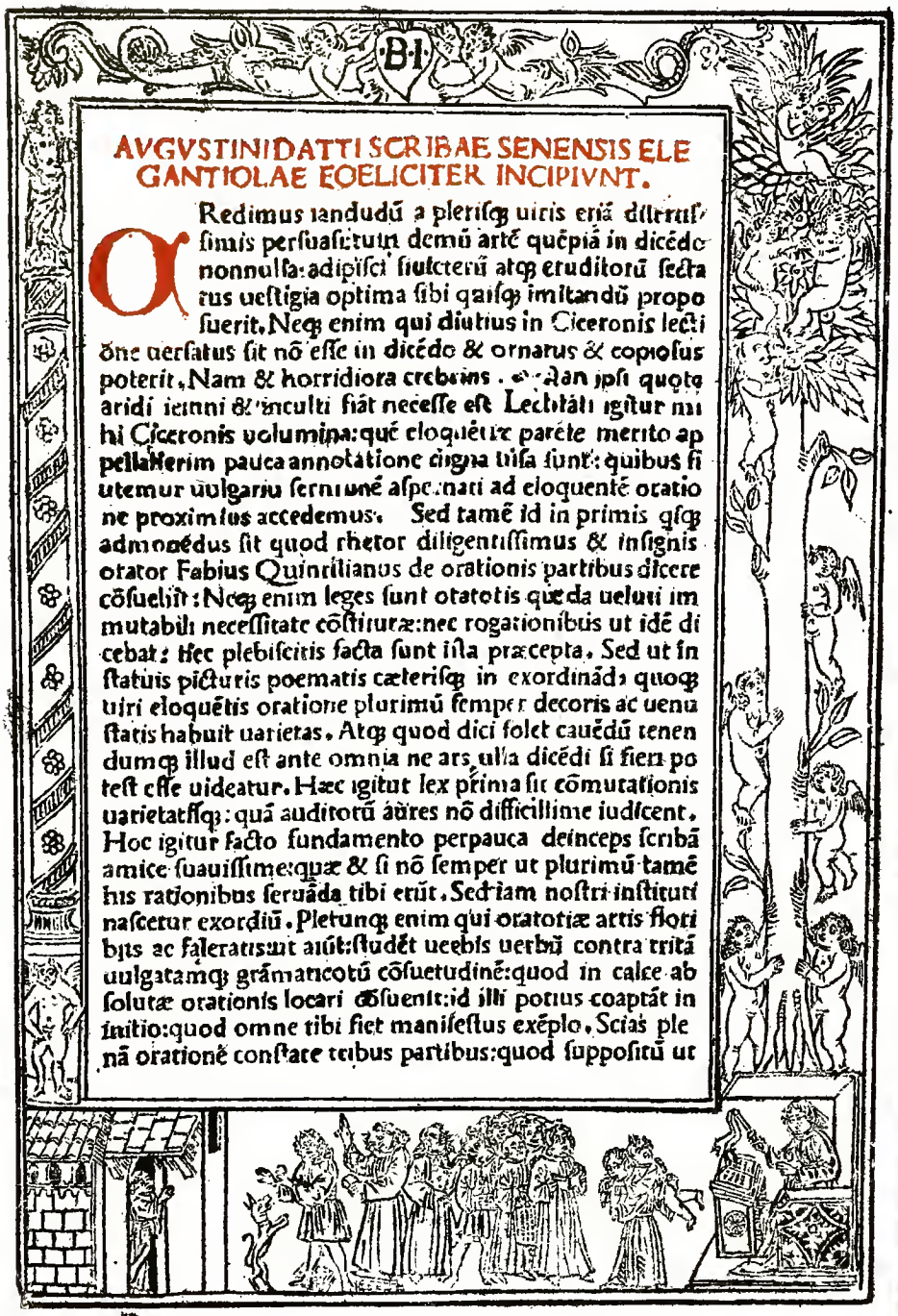
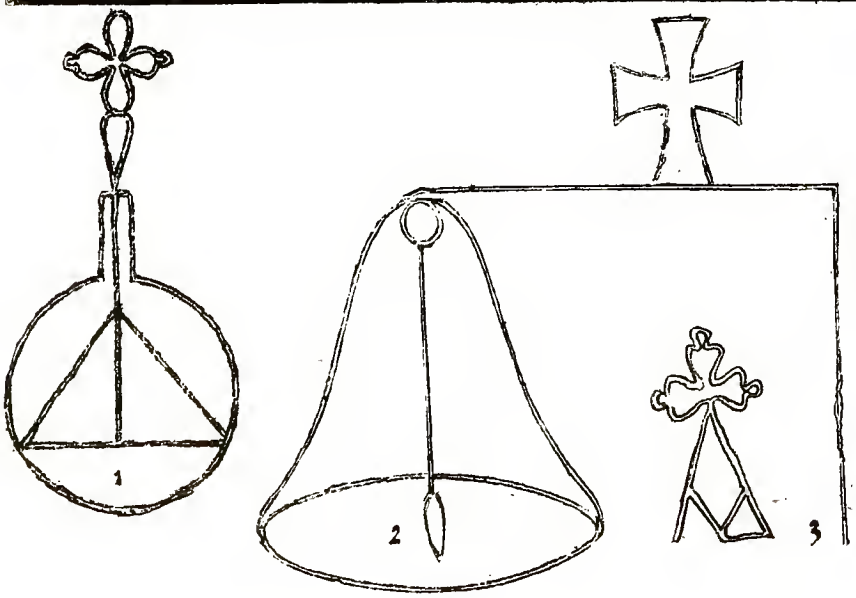


B·I

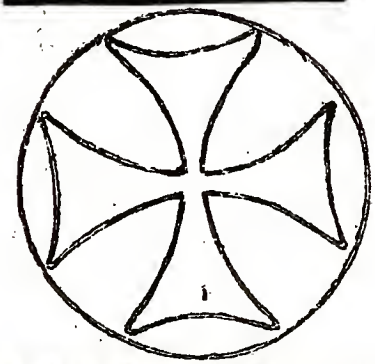
AVGVSTINI DATTI SCRIBAE SENENSIS ELEGANTIOLAE FOELICITER INCIPIVNT.

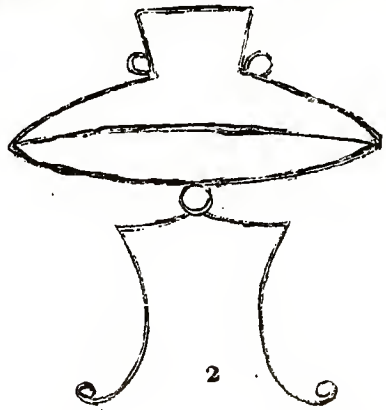
QRedimus iandudũ a pleriſq; uiris eriã diuerſiſſimis perſuaſiſtum demũ artẽ quẽpiã in dicẽdo nonnulla: adipiſci ſiuiſterũ atq; eruditorũ ſectatus ueſtigia optima ſibi quiſq; imitandũ propoſuerit. Neq; enim qui diutius in Ciceronis lectione uerſatus ſit nõ eſſe in dicẽdo & ornatus & copioſus poterit. Nam & horridiora crebrius . [illegible] ipſi quoq; aridi ieiuni & inculti fiãt neceſſe eſt. Lectitãti igitur mihi Ciceronis uolumina: quẽ eloquẽtiæ parẽte merito appellauerim pauca annotatione digna uiſa ſunt: quibus ſi utemur uulgariu ſermonẽ aſpernati ad eloquentẽ oratione proximius accedemus. Sed tamẽ id in primis qſq; admonẽdus ſit quod rhetor diligentiſſimus & inſignis orator Fabius Quintilianus de orationis partibus dicere cõſueuit: Neq; enim leges ſunt oratoris quẽda ueluti immutabili neceſſitate cõſtituræ: nec rogationibus ut idẽ dicebat: nec plebiſcitis facta ſunt iſta præcepta. Sed ut in ſtatuis picturis poematis cæteriſq; in exordinãda quoq; uiri eloquẽtis oratione plurimũ ſemper decoris ac uenuſtatis habuit uarietas. Atq; quod dici ſolet cauẽdũ tenendumq; illud eſt ante omnia ne ars ulla dicẽdi ſi fieri poteſt eſſe uideatur. Hæc igitur lex prima ſit cõmutationis uarietatiſq; quã auditorũ aures nõ difficillime iudicent. Hoc igitur facto fundamento perpauca deinceps ſcribã amice ſuauiſſime: quæ & ſi nõ ſemper ut plurimũ tamẽ his rationibus ſeruãda tibi erũt. Sed iam noſtri inſtituti naſcetur exordiũ. Plerunq; enim qui oratoriæ artis floribus ac faleratis uti aũt: ſtudẽt uerbis uerbũ contra tritã uulgatamq; grãmaticorũ cõſuetudinẽ: quod in calce abſolutæ orationis locari cõſueuit: id illi potius coaptãt in initio: quod omne tibi fiet manifeſtus exẽplo. Scias plenã orationẽ conſtare tribus partibus: quod ſuppoſitũ ut



1491-A

SANCTO IOANNE CLIMACHO. ALTRAMENTE SCHALA PARADISI.





2

C Diui Bernardi abbatis clareualensis ordinis Cisterciensis doctissimi deuotissimi Omelie et sermones de tempore ⁊ de sanctis: multis per anni circulum: solennitatibus ⁊ diebus accomodati.

Et primo Omelie super euangelio: Missus est angelus gabriel a deo: ad honorem sacratissime semper virginis marie edite.

Prologus.

Scribere me aliquid ⁊ ꝯ uotio iubz: ⁊ prohibet occupatio: Verumtamen qz prepedięte corporali mole sua fratruz id presens nõ valeo se etari conuentum: id tantillum ocij: quod vel mihi de somno fraudans in noctibus intercipere suor: non sinam ociosum. Libet ergo tentare id potissimum aggredi: quod sepe animum pulsaut: loqui videlicet aliquid in laudibus virginis metris super illa lectione euangelica: in qua luca referente dominice annunciationis continetur hystoria. Ad quod sane opus faciendum: etsi nulla fratrum: quo: um me profectibus deseruire necesse est: vel necessitas vrgeat: vel vtilitas moneat: dũ tamen ex hoc non impediar: quo ad quecz ipsorum necessaria minus paratus inueniar: non arbitro: eos debere grauari: si ppte satisfacio deuotioni.

Lectio sancti euangelij Scõm Lucam.

In illo tpe missus est angelus gabriel a deo i ciuitatez galilee: cui nomẽ nazareth: ad virginem desposatam viro cui nomen ioseph de domo dauid: et nomen virginis maria. Et reliqua. Omelia pma.

Qid sibi vult euangelista tot ppria nomina rez in hoc loco tam signanter exprimere? Credo qz nolunt nos negligẽter audire: qz tam diligenter studunt enarrare. Nominat siquidẽ nũciũ qui mittit: deinde a quo mittit: virginẽ ad quã mittitur: sponsum quoqz virginis: amborumqz genus cuncta tem: ac regionem propriis nominibus designat. Ut qd hoc? Putasne aliquid horum superuacue positũ sit? Nequaqz. Si enim nec folium de arbore sine causa: nec vnus ex passeribus sine patre celesti cadit sup terrã: putẽ ego de dre sancti euãgeliste supfluum defluere verbũ: presertim in sacra hystoria verbi? Nõ puto: Plena quippe sunt omnia superius mysterijs: ac celesti singula dulcedine redundantia: si tamẽ diligente habeãt ispectorẽ: qui nouerit suggerere mel de petra: oleũqz de saxo durissimo. Nõ ve

DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LINGVE LATINAE PERSCRVTATORIS DE ARTE GRAMMATICA OPVS VTILISSIMVM.

DIOMEDES ATANASIO SALVTEM DICIT.

RTEM Meræ latinitatis: puræq; eloquentiæ magistrã sub icudẽ litterarũ faciliter ꝓcudendo formatã humãæ claritatis ihãc cũ cognouisse excellẽtẽ facundiã tuã plurimi facere: desiderio tuo libẽter indulgẽs sũmo studio (q̃tũ mediocris admodũ ĩgenii mei q̃litas capere patiebat) trino d̃ gestã libello dilucide expeditã cẽsui eẽ mittẽdã: qa ipsos auriu meat? audita sciẽtia cõpleẽ abstẽtia denegatũ ẽ. Sane neqd eẽt ĩcognitũ: uitãda fuit nimiũ cõstricta breuitas. Est.n. lucubratiõis idustria studiiq; collatio tripartita: ut secũdũ trina ætatis gradati legentiũ spatia lectio ꝓbabiliter ordiata crimẽ ꝓlixitatis euadat: ediũq; demulceat. quæ gdẽ in trib? diuisiõibus q̃uis puula sit: in singulis suã cõtinet breuitatẽ

Liber Primus Mundus

Opus preclarum Supplementum chro-

nicarum vulgo appellatum: in omnimoda historia nouissime congestum fratris Jaco-

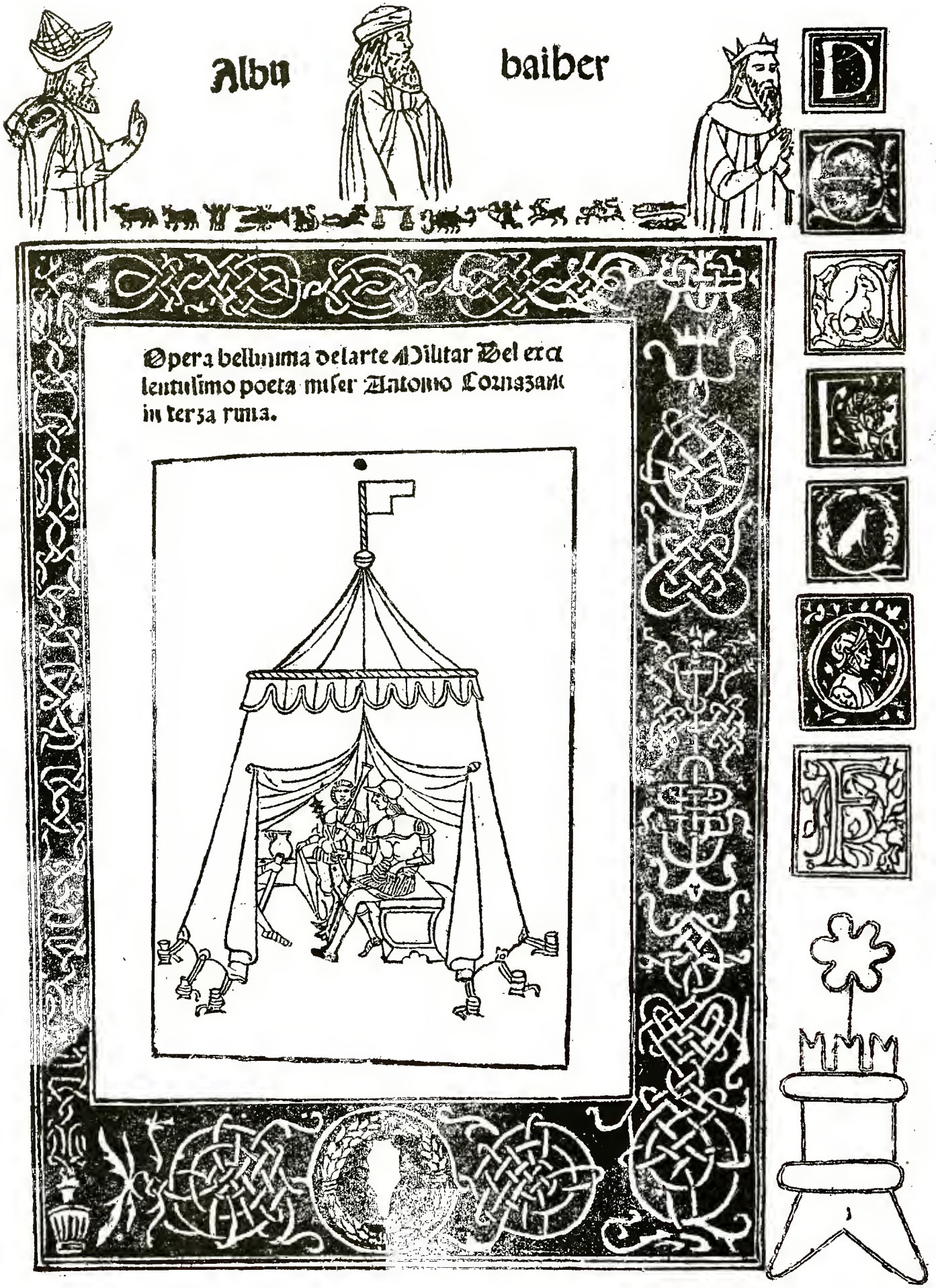
bi philippi Bergomensis religionis heremitarum diui Augustini occorsis: q̃ faustissime incipiunt.

De exordio mundi et eius creatione: deq̃ iniq̃ generationis patrum.

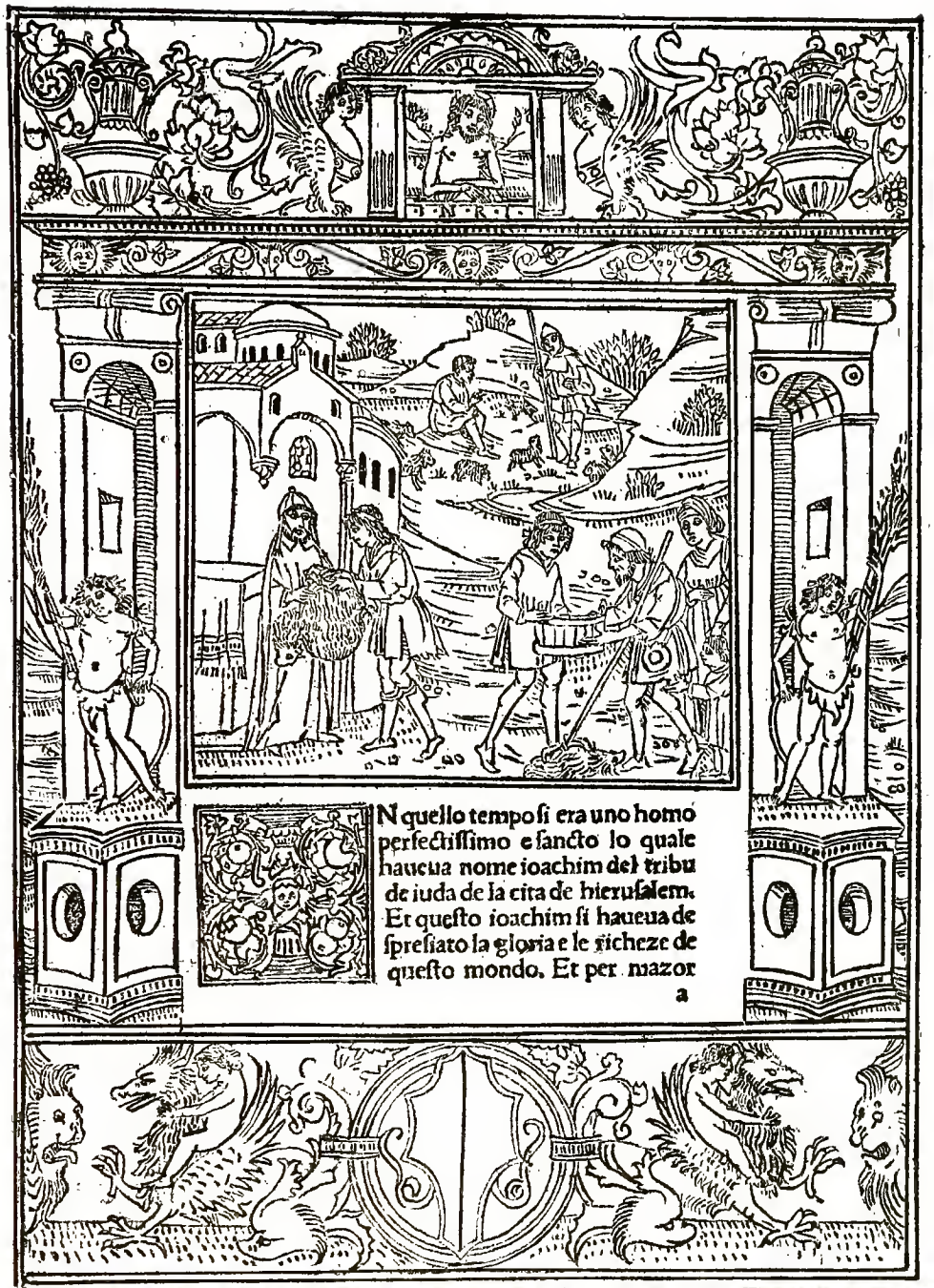
Liber primus incipit.

IN principio creauit deus celum et terram: terra autem erat inanis et incomposita Scriptum est. Ecce pescos p̃ea p̃. Visibilia omnium. (Augustino testante) et habet vndecimo de ciuitate dei ca. 5. Maximus est mundus. Inuisibilisq̃ vero maximus est deus: sed mundum esse cõspicimus: deum vero credimus. Quo autem deus fecerit mundum nulli potius credimus q̃ ipsi deo. Ubi inquies ipsum audiuimus? Vnusq̃ verum (respondit) nos melius q̃ in scripturis sanctis. vbi dixit ppheta eius: In principio fecit deus celũ et terram. Quid nam tunc fuit vbi nisi propheta cum quando fecit deus celũ et terram? Non: sed dei fuit vbi fuit dei sapientia: per quam facta sunt omnia: que in animas enim sanctas se transfert et amicos dei et prophetas ꝓfruit: eisq̃ opera sua sine strepitu intus enarrat. Loquuntur quoq̃ eis angeli dei qui semper vident faciem patris vocantes eisq̃ quibus oportet semper annunciãt: propterea ex his vnus erat iste propheta qui dixit et scripsit: In principio creauit deus celum et terram: terra autem erat inanis et incomposita. In omnis quippe illa materia erat quam de nihilo deus fecit appellans primo celum et terram et dicitur est in principio fecit celum et terram: non quia iam hoc erat: sed quia hoc esse potuerat nam et celum postea scribitur factum quemadmodum si semen in bonis considerantes dicam? ibi esse radicem et robur: et ramos: et fructus: et folia: nõ quia iam sunt: sed quia inde futura sunt. Sic dictũ est: In principio fecit deus celum et terram quasi semen celi et terre: cum adhuc tacem informe esset celum et terre materia: sed quia creauit eam vide futurum esse celum et terram et illa materia celum et terra appellata est. Et ipsa erat spaciosam foueam et tenebrosa et caecam. Quidam in principio in rotundum et alij philosophi vocauerunt chaos: quo ipse in eodem libro memorat dicens.

Antiquum mare et terras et undique tegit omnia celum
Vnus erat toto naturam vultus in orbe
Quem dixere chaos rudis indigestaq̃ moles
Nec quicq̃ nisi pondus iners congestaq̃ eodem
Non bene iunctarum discordia semina rerum.

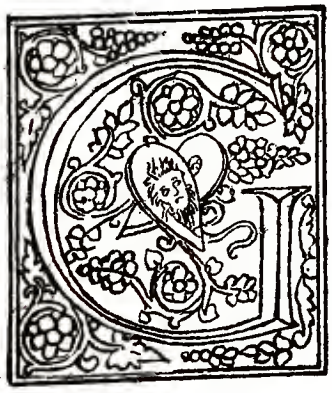

Albu
baiber
Opera bellissima delarte Militar Del eccelentissimo poeta miser Antonio Cornazano in terza rima.

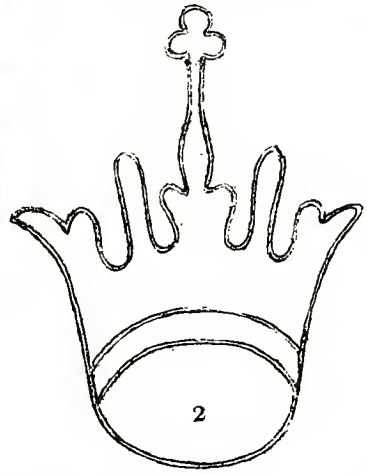
1492-B


N quello tempo si era uno homo
perfectissimo e sancto lo quale
haueua nome ioachim del tribu
de iuda de la cita de hierusalem.
Et questo ioachim si haueua de
spresiato la gloria e le sicheze de
questo mondo. Et per mazor
a

FINITO LA PRIMA DECA DI Tito Liuio Padoano historico dal cominciamento della citta de Roma: Sequita la terza della secunda battaglia Carthaginese. Cap. I.

IN QVESta parte de la mia opera e licito a me di parlare spõtaneamente promettẽdo ql lo che la magior parte delli scriptori hanno promesso nel principio di tutta la summa de lopera loro: cioe che io scriuero de una guerra maximamente degna di memoria intra tutte le altre che mai siano state per tempo alchuno Laquale Hãnibale duca de Carthaginesi hebbe col populo Romano: Imperho che mai non combattesono intra loro alchune cittade: o gente piu uãlide & forte de richezze: ne a quelle medesime fu mai tanto de uirtu o forza dato: quanto a queste: lequale non cõbatteuão itra loro ignorãtemẽte ma sẽpre cõpareuão alla battaglia cõ quelle arte prouate nella pria guerra Carthaginese. Et fuo tanto uaria la fortũ della guerra & dubiosa la battaglia: ch piu uicini fuoro al pericolo gli uincitori che gli altri. Costoro anchora cõbatterono piu quasi per magior odio che forze luno contra laltro: sdegnandosi gli Romani: che li uincti spõtaneamẽte portasseno larme contra gli uincitori. Et li Carthaginesi credendo che cõ superbia & auaramente sopra loro: ch erano uincti fusse usato de Romani lo imperiõ. Anchora e fama che Hãnibale in etade quasi de noue anni essendo



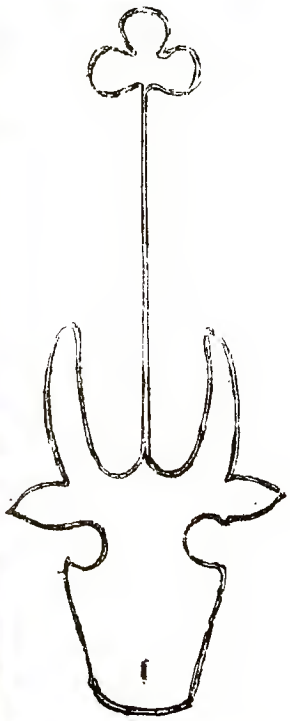


2

3

4

·SILEN TIVM·
CANTALYCII EPIGRAMMATVM LIBER AD POLYDORVM TYBERTVM CAESENATEM EQVITEM COMITEMQVE.
CANTALYCIVS POLYDORO SVO.S.P.
Apinius ſtatius nea
equitum mi polydor
tauit: an ſiluas ſuas c
rumq; thebaide feſti
uolumen congregata
edidiſſet: atq; in ſingulorum in quor
M C P
M C P

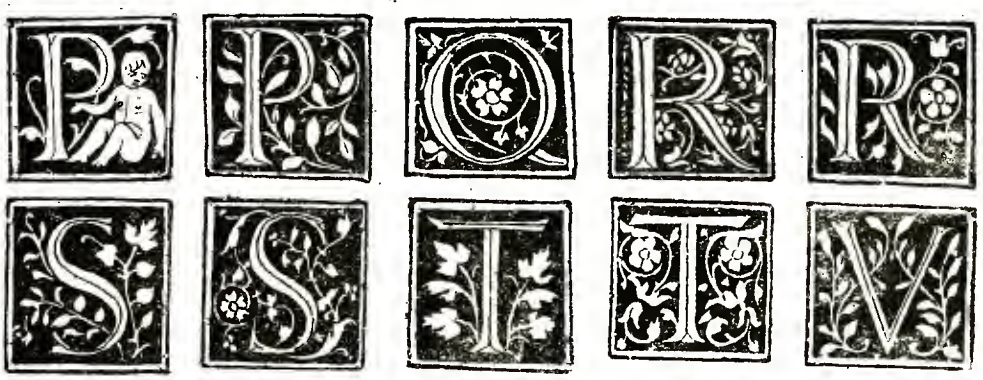


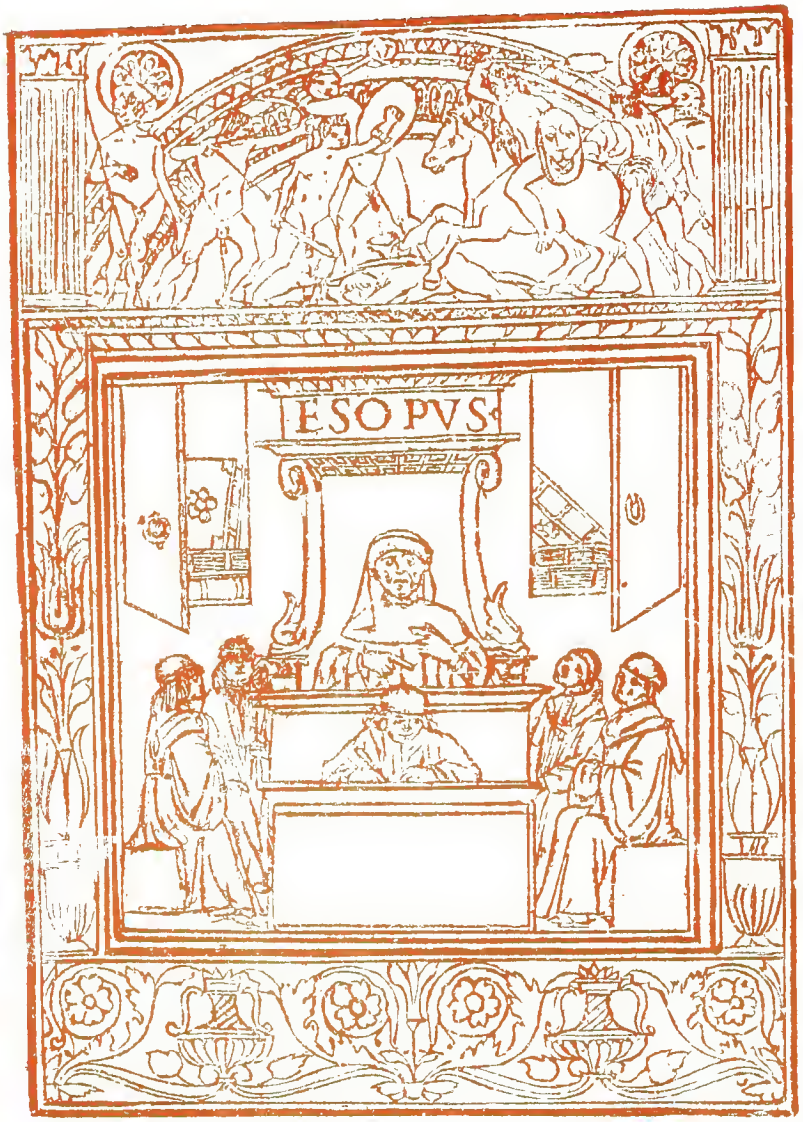
1493-B

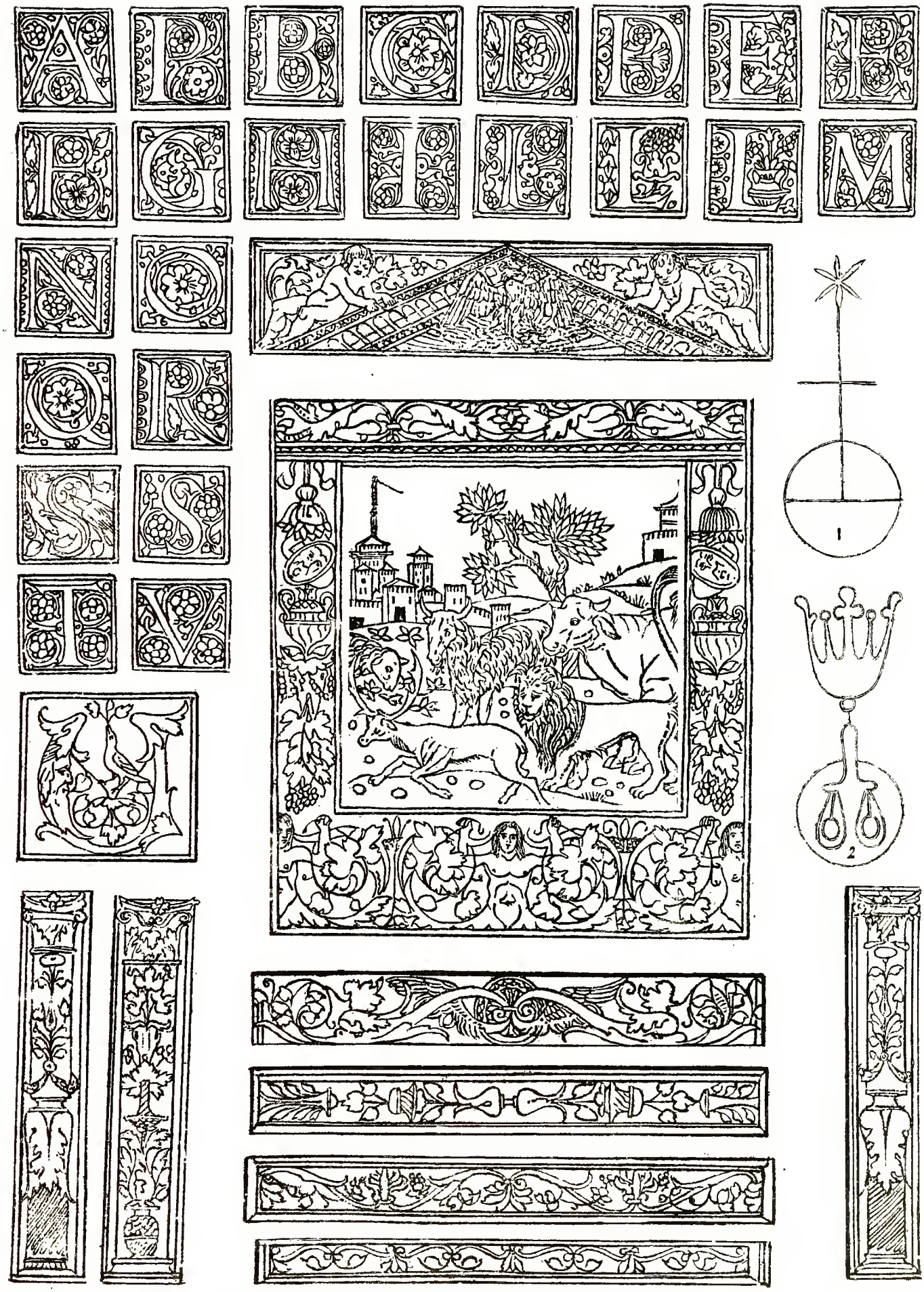
Aelij Donati grammatici pro impetrando reipublicam litterariam eduiu mouitijs adolescentibus grammatices rudimenta q̃z aptissime dedicata.

Tanus sum rudibus primam cupientibus artem
Nec sine me quisquam rite peritus erit.
Nam genus ⁊ casum speciem numerumq̃z figuram
Dis que flectuntur partibus insinuo.
Dono modum reliquis quid competat optime pandens.
Et quam non doream dictio nulla manet.
Ergo legas: studiumq̃z tibi rudis adijce lector:
Nam celeri studio discere multa potes.

DEIAque pars est? nomen est. Quare est nomen? Quia significat substantiã ⁊ qualitatẽ propriã vel communem cum casu. Nomini quot accidũt? quinq̃z: que? Species: Genus: Numerus: Figura: ⁊ Casus. Qui⁹ species? primitiue: quare? quia a nullo deriuatur. Qui⁹ species? deriuatiue: vnde deriuatur? a poesis. Qui⁹ generis? masculini: quare? q̃. preponitur ei in declinatione vnum articulare pronomen hic. Qui⁹ generis? feminini: quare? q̃ preponit̃ ei i declinatione vnũ articulare pronomẽ hec. Qui⁹ generis? neutri: q̃re? q̃ preponitur ei in declinatiõe vnũ articulare pronomen hoc. Qui⁹ generis? cõmũis: quare? q̃ preponit̃ ei i declinatione duo articularia pronomina hic ⁊ hec. Qui⁹ generis? ois: quare? q̃ preponit̃ ei in declinatione tria articularia pronomina hic ⁊ hec ⁊ hoc. Qui⁹ generis? promiscui: quare? q̃ sub vna voce ⁊ vno articulo cõprehendunt̃ animalia vtriusq̃z seru




ESOPVS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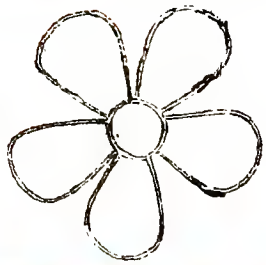
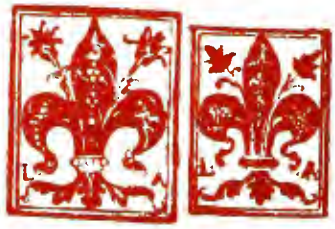
Al nome de iesu christo crucifixo & de Maria dolce & del glorioso patriarcha Dominico.

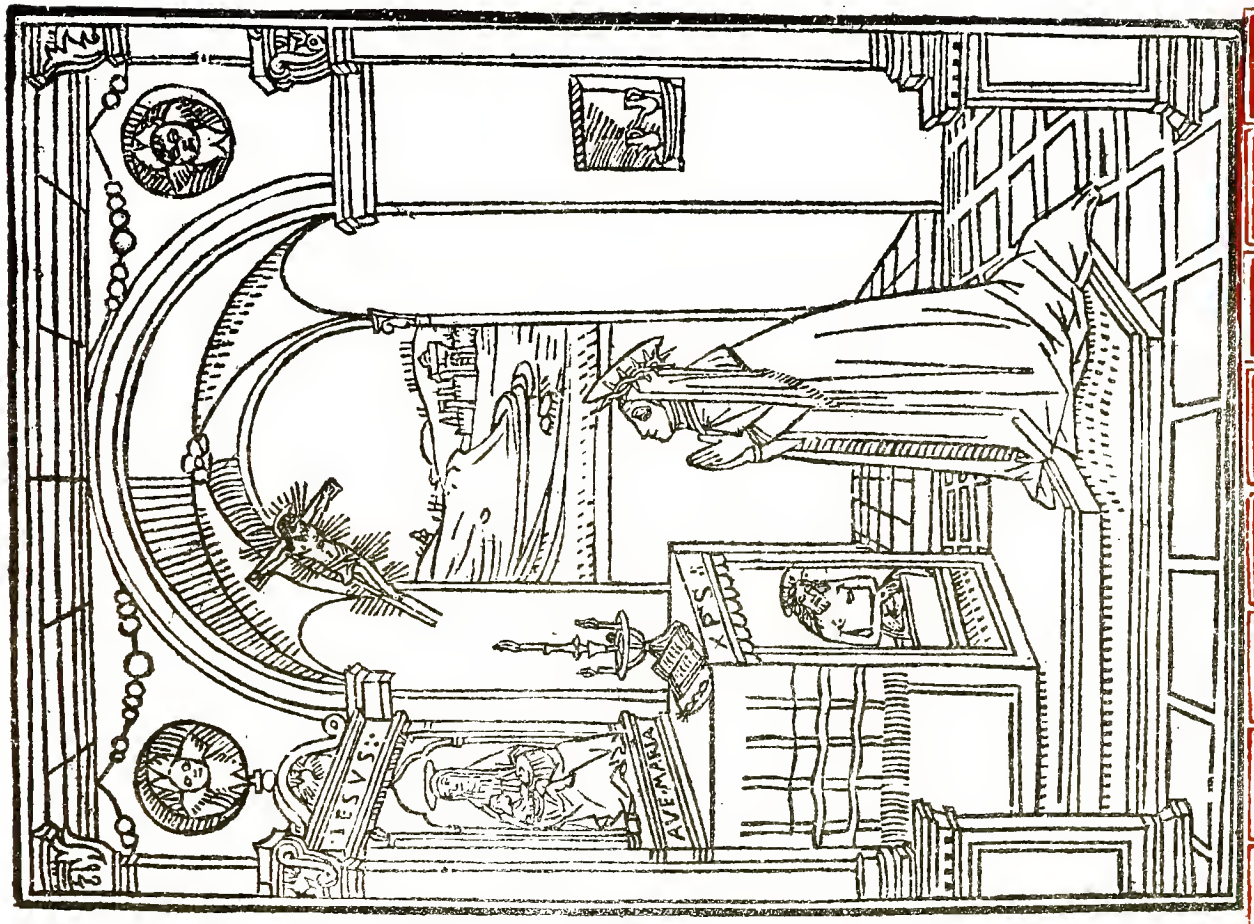
Libro della diuina prouidentia composto in uulgare dala Seraphica uergine sancta Chaterina da Siena suore del terzo ordine de sancto Dominico essendo lei mentre che ditaua al suo scriptore rapt: so & abstractione de mente. in questo libro interuiene dio padre & la uergine Chaterina per modo de dialog parlare che interuiene tra doe persone. Et in esso se cor simi secreti diuini.

Come una aia leuata dal desiderio del honore de idio ximo exercitãdosi nela humile oratione: dapoi che heb cõ dio de lanima che e in charitade: domãdo a esso dio

LEVANDOSI V- na anima anxietata de grandissimo desiderio uerso lo honore de dio & la salute delle anime: uene ad exercitarse per alchuno spacio di tenbituata & habit: ꝗ el cognoscime per meglio cog de dio i si. perch to sequita lamo de sequitare & i

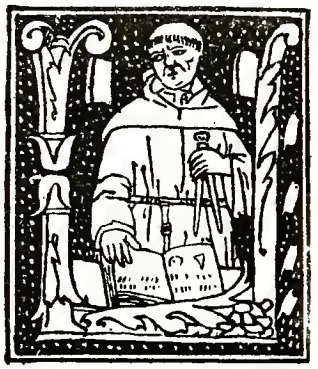




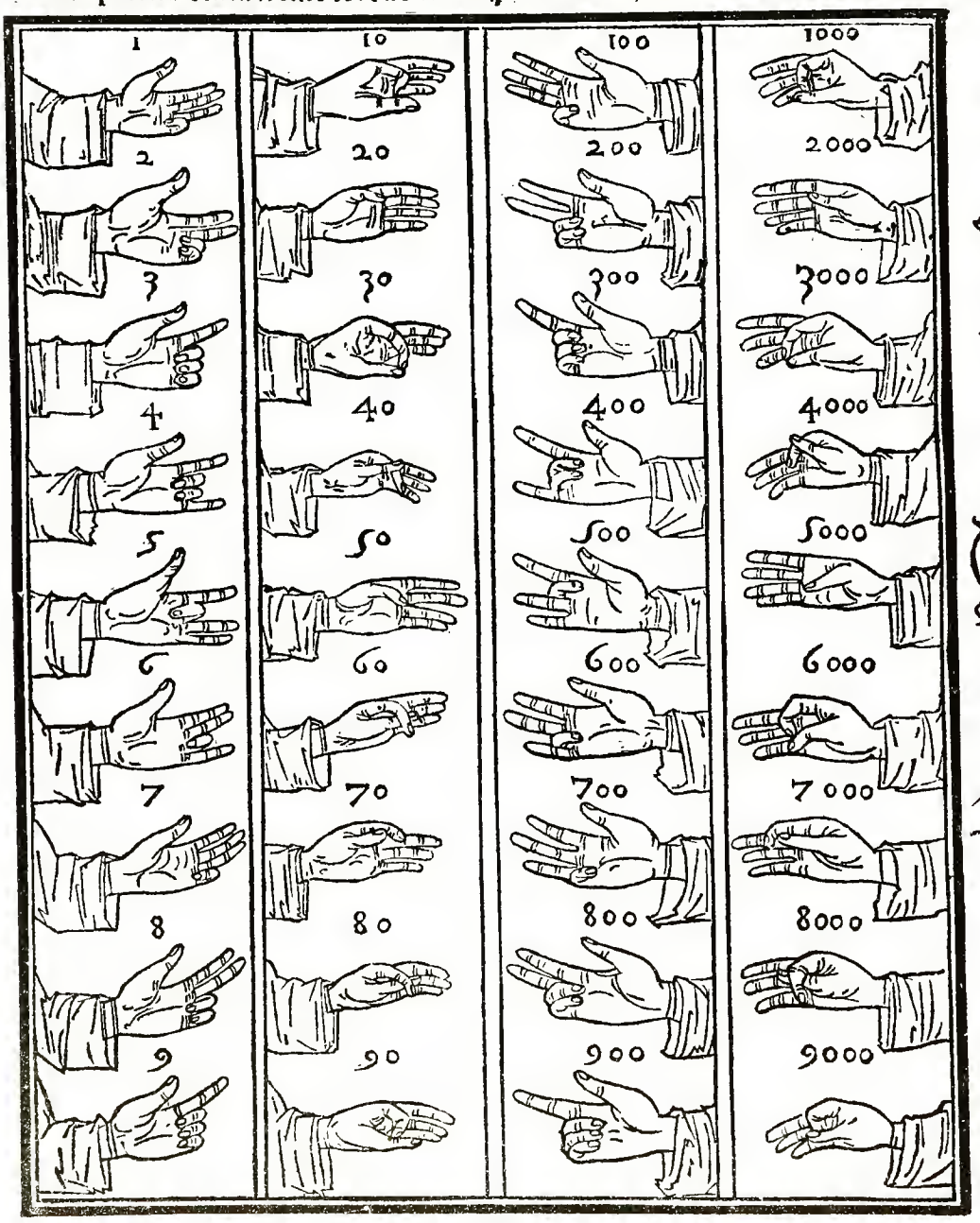

IESVS
AVE MARIA
XPS

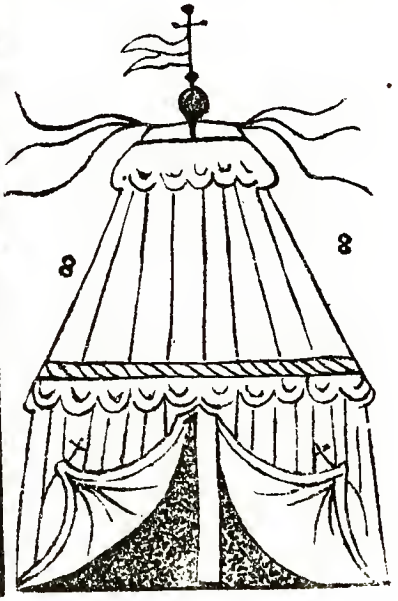
A quãtita Magnanimo duca

e si nobile e excellẽte cosa che molti philosophi p q̃sto lhano giudicata ala substãtia para: e comessa coeterna. Peroche hano cognosciuto p verũ modo alcuna cosa in rep natura senza lei nõ potere existere. Per la qual cosa de lei intẽdo (cõ laiuto de colui che li nostri sensi reggi) tractarne: nõche p altri prischi e antichi phylosophi nõne sia copiosamẽte tractatore f theorica e pratica. Ma p che lor dicti gia ali tẽpi nostri sono molto obscuri: e da molti male apresi: e ale pratiche vulgari male applicati: diche in loro opationi molto variano: e cõ grãdi claboriosi affanni mettano in opa: si de nũeri cõmo de misa

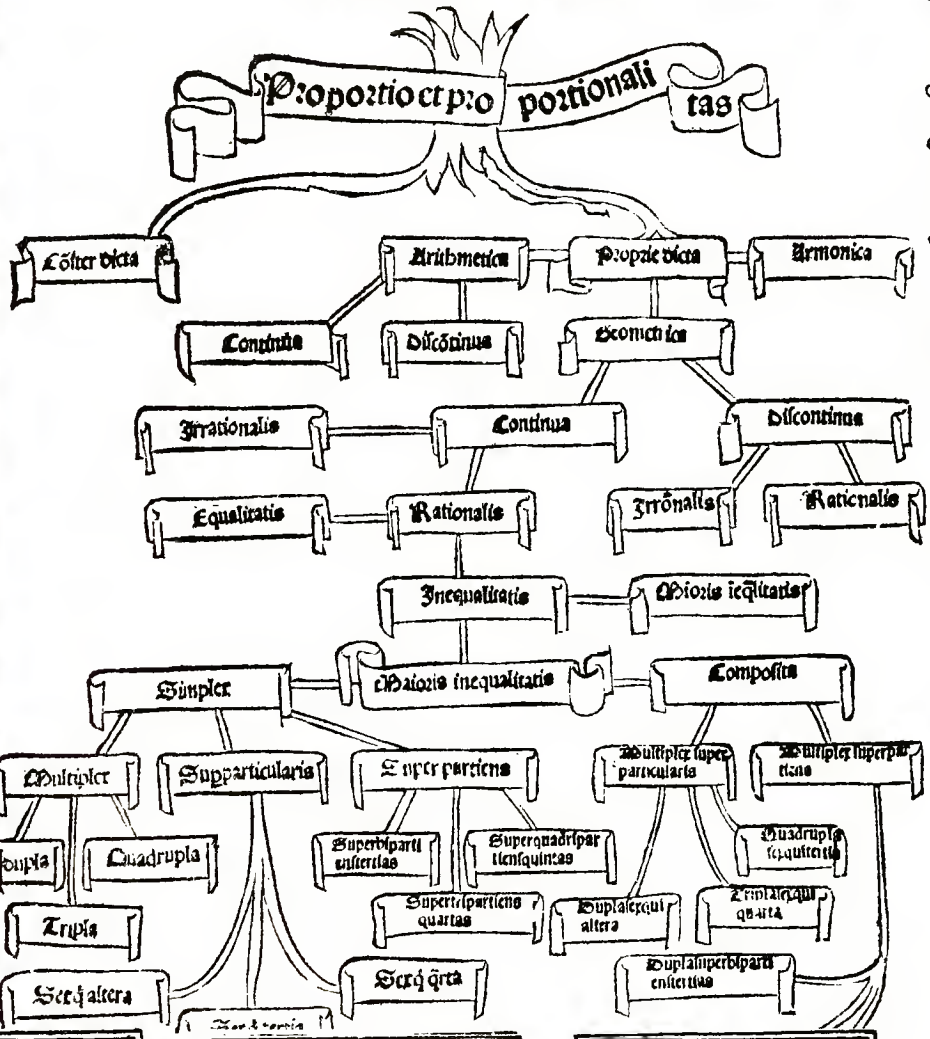


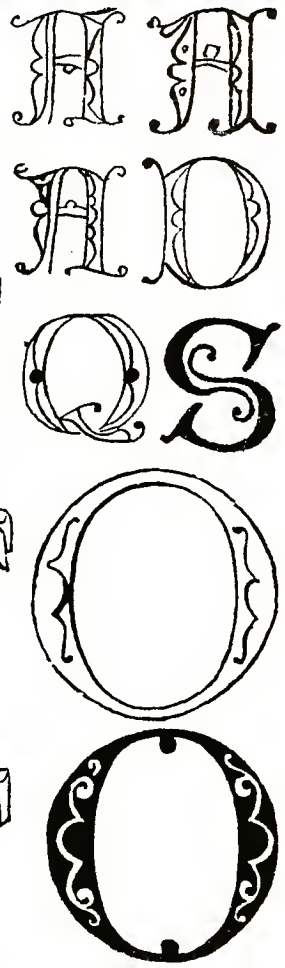
resvnde di lei parlãdo nõ intẽdo se nõ quãto che ala pratica e opare sia mestiero: me scolãdoci secõdo iluoghi oportuni ancora la theorica: e causa de tale opare: si de numeri cõmo de geometria. Ma pria acio meglio q̃llo che sequita se habia appẽbende reiessa quãtita diuideremo secõdo el nõ pposito: ediundẽdola aciascun suo mẽbro





Distinctio sexta Tractatus quartus





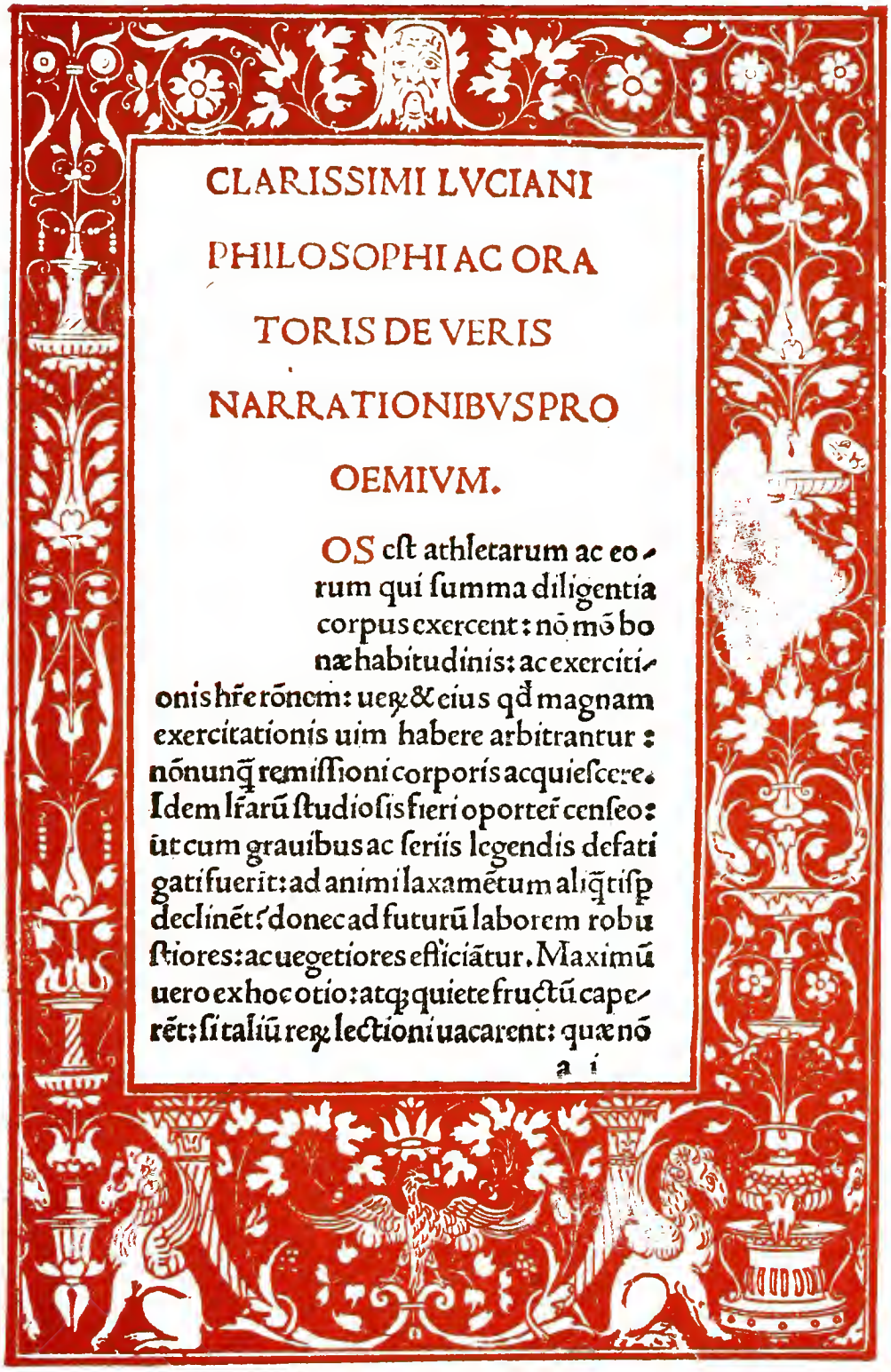
Doctrina e nõ puocho vtile a quelloro che nouamẽte intrati sono nella religione del viuere religiosamente. Composita per lo Clementissimo Monsignior Patriarcha Beato Laurenzo Justiniano della cõgregatione di San zorzi de Aliga Bentalbuomo fo de Venezia.

Incomincia el prologo.

LA diuina bonitade volendo premiare le anime de hi suoi electi de richeze celestiale per in fino che essi viuono in questa

Beato Laurentio Patriarcha dela vita Religiosa.

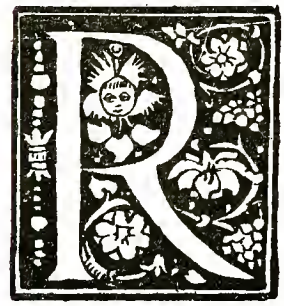
Anno. M. CCCC. lxxxiiij. venuta ala luce q̃sta ãgelica opa laquale a qualũq3 docto e setõ potra esser chara e de grãde vtilitade che tẽde andar p via de pfectiõe ad acqstar lamor de esso summo bũ: e potra se ben chiamar la via chiara e lucida de ꝓtẽplatõe e vera pfectõe Edita del Patriarcha Beato Laurẽtio Venetiano de ks Justinian: laquale impssione fo ꝓpiuta a. xx. de Octobrio del anno supra notato. Laus omnipotenti deo.



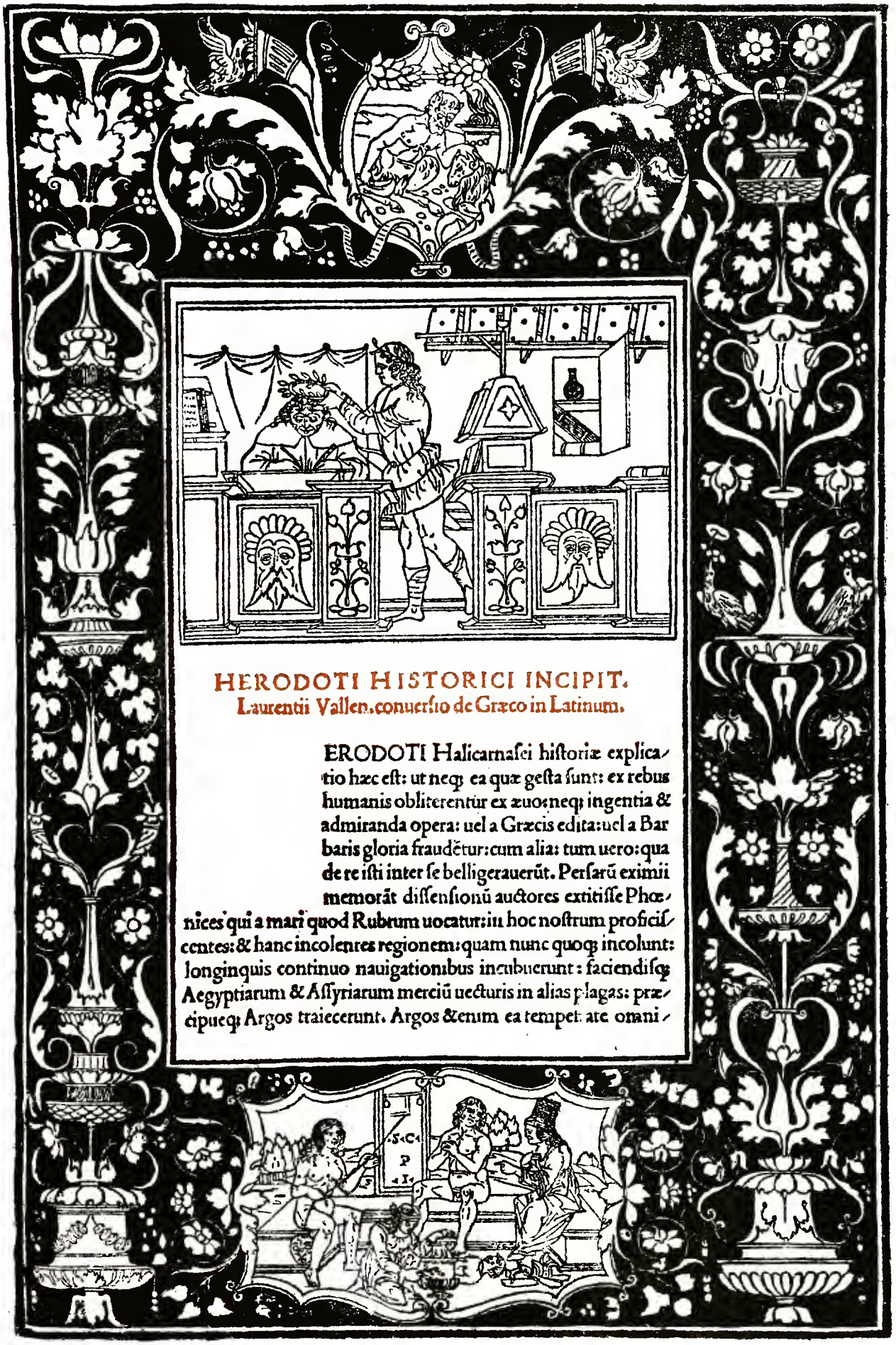
CLARISSIMI LVCIANI PHILOSOPHI AC ORATORIS DE VERIS NARRATIONIBVS PROOEMIVM.

OS eſt athletarum ac eorum qui ſumma diligentia corpus exercent: nō mō bonæ habitudinis: ac exercitionis hrē rōnem: ueꝝ & eius qd magnam exercitationis uim habere arbitrantur: nōnunq̄ remiſſioni corporis acquieſcere. Idem lr̄arū ſtudioſis fieri oporteꝛ cenſeo: ut cum grauibus ac ſeriis legendis defatigati fuerit: ad animi laxamētum aliq̄tiſp declinēt: donec ad futurū laborem robuſtiores: ac uegetiores efficiātur. Maximū uero ex hoc otio: atq; quiete fructū caperēt: ſi taliū reꝝ lectioni uacarent: quæ nō

a i



1494 -E



HERODOTI HISTORICI INCIPIT.

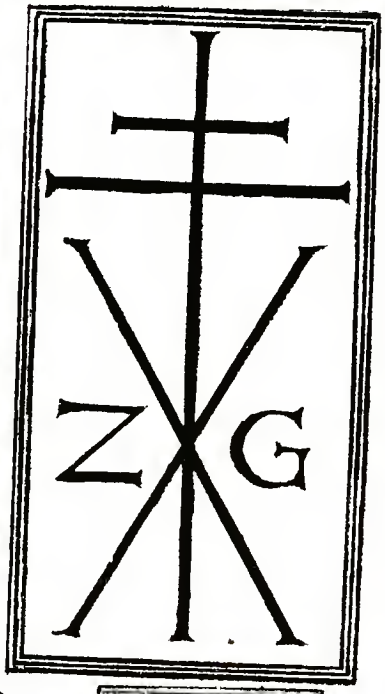
Laurentii Vallen. conuersio de Græco in Latinum.

ERODOTI Halicarnasei historiæ explicatio hæc est: ut neq; ea quæ gesta sunt: ex rebus humanis obliterentur ex æuo: neq; ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudẽtur: cum alia: tum uero: qua de re isti inter se belligerauerũt. Persarũ eximii memorãt dissensionũ auctores extitisse Phœnices qui a mari quod Rubrum uocatur: in hoc nostrum proficiscentes: & hanc incolentes regionem: quam nunc quoq; incolunt: longinquis continuo nauigationibus incubuerunt: faciendisq; Aegyptiarum & Assyriarum merciũ uecturis in alias plagas: præcipueq; Argos traiecerunt. Argos &enim ea tempestate omni-

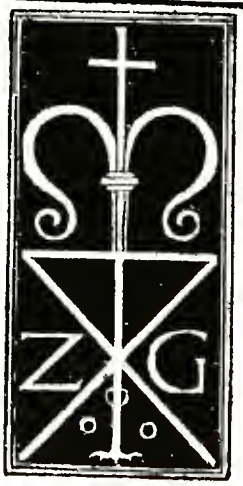
A E N O T V

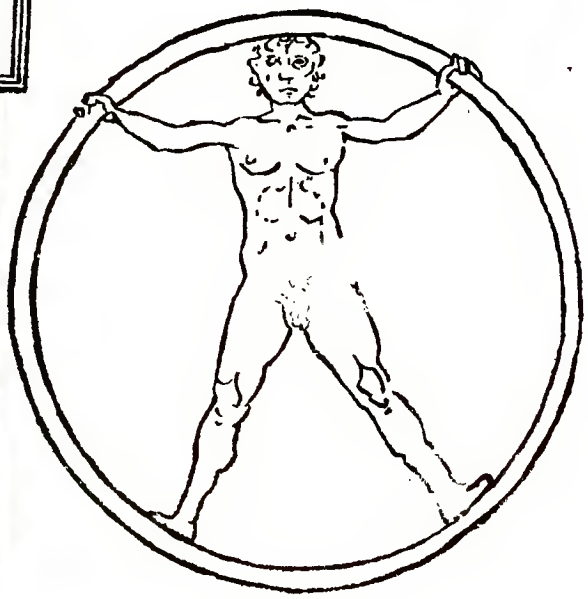
D I S

P


Z G

V


Z G



Ad illustrissimum Principem Gui. Ubaldum Urbini Ducē Montis feretri: ac Durantis Comitem. Grecis latinisq; litteris Ornatissimum: ⁊ Mathematice disciplinę cultorem feruentissimum: Fratris Luce de Burgo sancti Sepulchri: Ordinis minor: ⁊ sacre Theologie Magistri. In artes arithmetice: ⁊ Geometrie. Prefatio.

A quantita Magnanimo Duca: e si nobile ⁊ excellēte cosa che molti phylosophi per questo hano giudicata ala substantia para: ecō essa coeterna. Peroche hano cognosciuto per verū modo alcuna cosa in rerū natura sença lei nō potere existere. Per la qual cosa de lei itēdo (cō laiuto de colui che li nostri sensi reggi) tractarne: nonche per altri prischi e antichi phylosophi nonne sia copiosamente tractato: e in theorica e pratica. Ma per che lor dicti gia ali tempi nostri sonno molto obscuri: e da molti male apresi: e ale pratiche vulgari male applicati: diche i loro operationi molto variano: e con grandi elaboriosi affanni mettano in opera: si de numeri cōmo de misure: vnde di lei parlando non intendo se non quāto che ala pratica e operare sia mestiero: mescolandoci secōdo li luoghi oportuni ancora la theorica: e causa de tale operare: si de numeri cōmo de geometria. Ma prima acio meglio q̄llo che sequita se habia apprehēdere: essa quantita diuidiremo secōdo el nostro proposito: e diuidendola a ciascun suo membro assegnaremo sua propria e vera diffinitione e descriptione. E alora poi sequira quello che Arist. dici in secundo poster. Tūc enim maxime scitur aliquid cum habetur suum quid est ⁊c.

Diffinitiones ⁊ diuisio discrete ⁊ continue quantitatis: articulus primus prime distinctionis.

Dico adōca. La quātita essere imediate bimembre: cioe continua e discreta. La continua e quella lechui parti sonno copulate e gionte a certo termine cōmune: cōme sōno legni: ferro: e sasa ⁊c. La discreta oueramēte numero: e q̄lla lecui parti nō sōno giōte a alcuno termine cōe: cōmo e. 1. 2. 3, ⁊c. Diche prima de la discreta: cioe del numero: e poi de la continua cioe geometria quāto al o intento aspecta. chiaramente tractaremo.

Diffinitio numeri proprissima: articulus secundus.

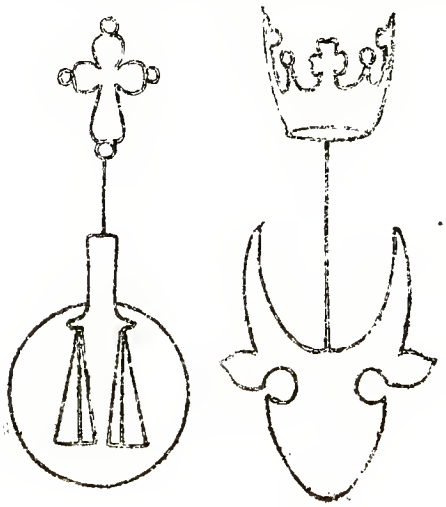
Umero: e (secondo ciascuno phylosophāte) vna multitudine de vnita cōposta: et essa vnità nō e numero: ma ben principio de ciascun numero: e de q̄lla mediāte lāq̄le ogni cosa e dicta essere vna. E secōdo el seuerin Boetio i sua musica: e la vnita ciascū nūero i potētia: ⁊ passiti i la sua arithmetica Regina e fondamento de ogni numero la pella. La qual più magnificandola in le cose naturali disse in quello che fa de vnitate ⁊ vno. Omne quod est: ideo est: quia vnum numero est. E ne ancora el numero in infiniti membri diuiso: per quel che esso Aristo. dixe: cioe. Si quid infinitum est: numerus est. E per la terça petitione del septimo de Euclide: la sua serie in infinito potere procedere: et quocūq; numero dato: vari pōt maior: vnitatem addendo. Ma noi pigliaremo quelle parti a noi più note e accomodate. E pero dico con gli altri alcuno essere primo: e de quello che solo dala vnita e numerato: e non ha altro numero: che integralmente a ponto lo parta. Altro e dito cōposto: e de quello che da altro numero e mesurato: ouero numerato. Exēplum primi Cōmo. 3. 7. 11. 13. e. 17. ⁊c. Exemplū secūdi. Cōmo. 4. chel voi lo mesura e numera: e. 8. chel. 2. e. 4. El. 12. 14. 18. e simili: tutti sōno dicti numeri composti: nō solo che constino

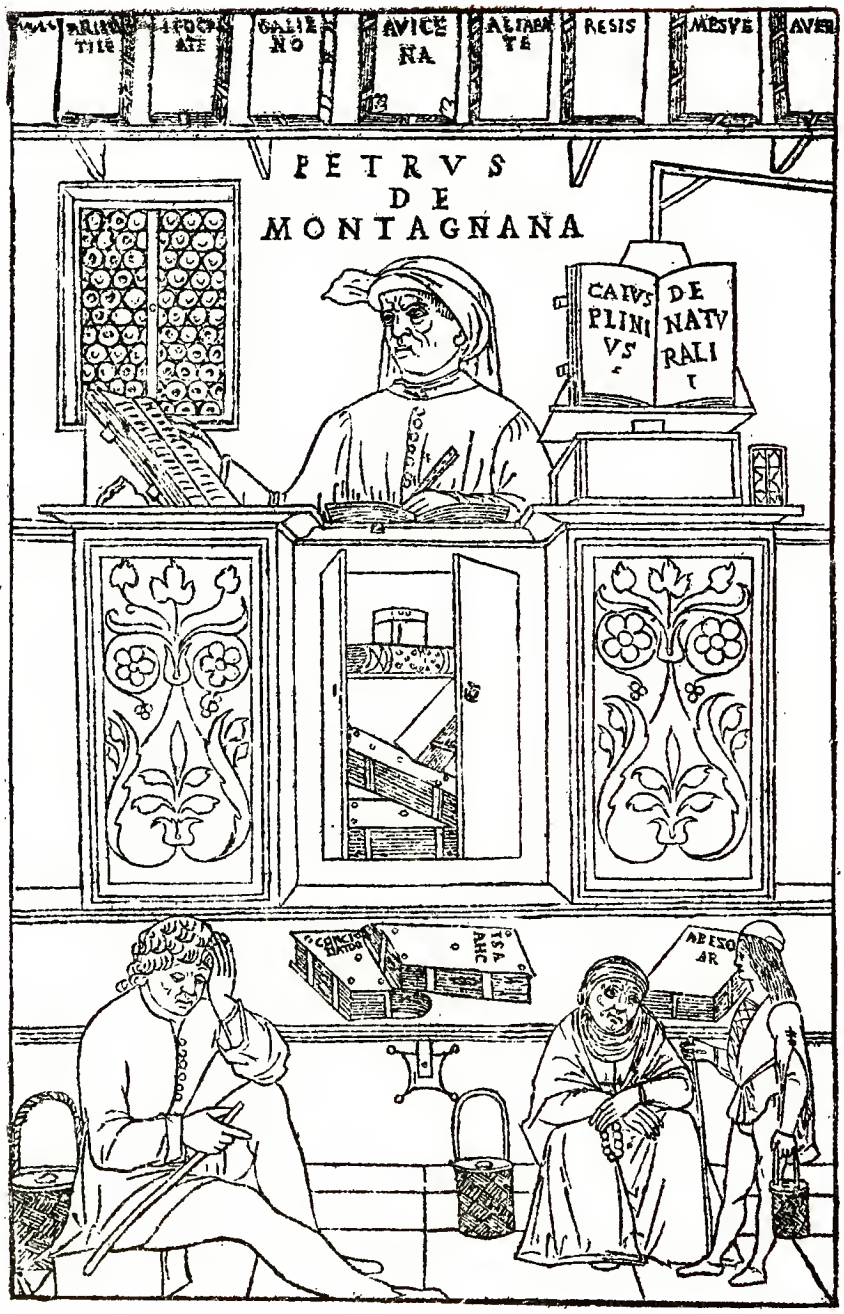
a

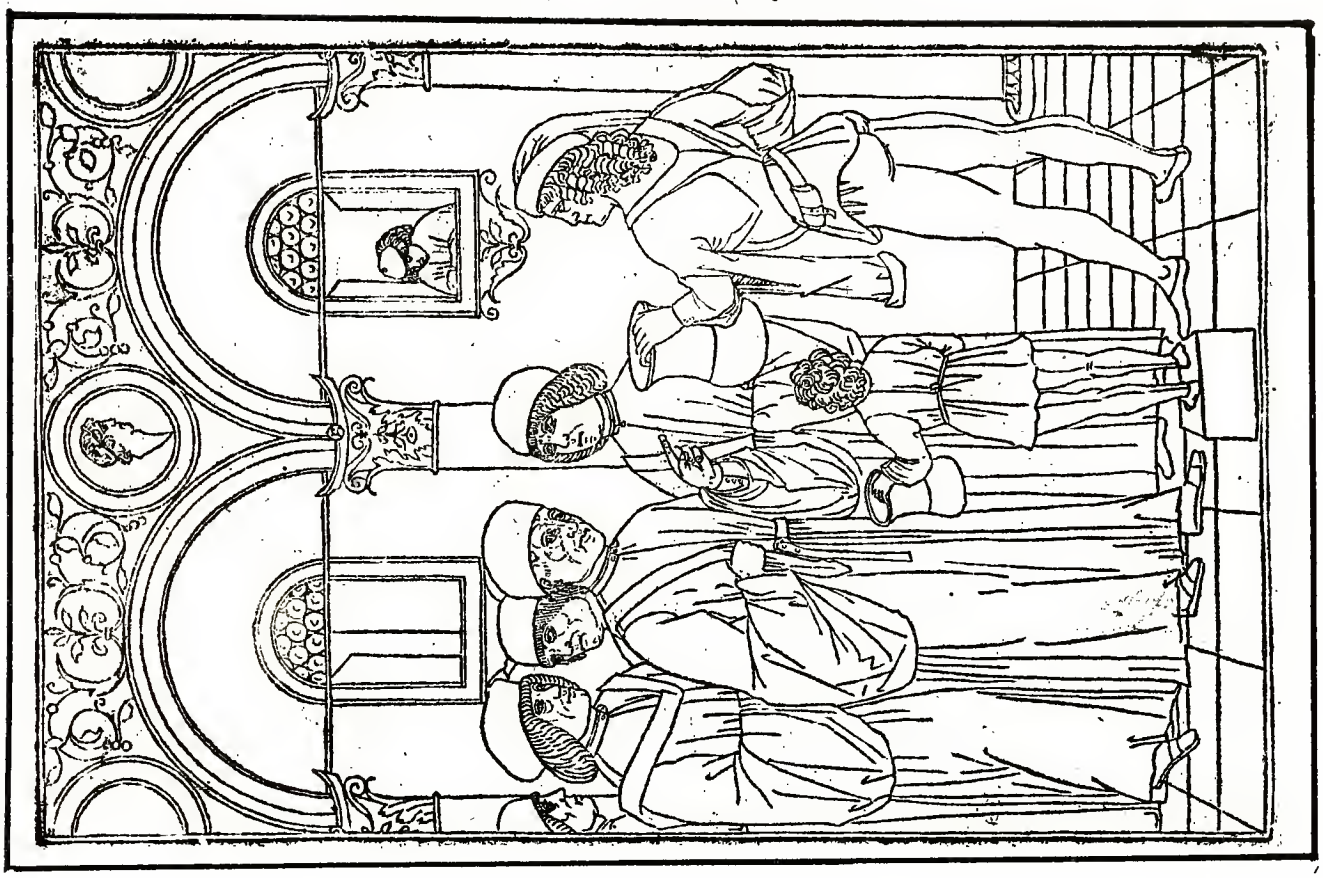
INCOMINCIA EL DIGNISSIMO FASICVLO DE MEDICINA IN VOLGARE EL QVALE TRACTA DE TVTTE LE INFIRMITA DEL CORPO HVMANO ET DE LA ANOTOMIA DE QVELLO: ET MVLTI ALTRI TRACTATI COMPOSTI PER DIVERSI EXCELLENTISSIMI DOCTORI CON AVCTORITA E TESTI PROVADI: ET PRIMA LA EXPOSITION DEL COLORE DELE VRINE E IVDICIO DE QVELLE.

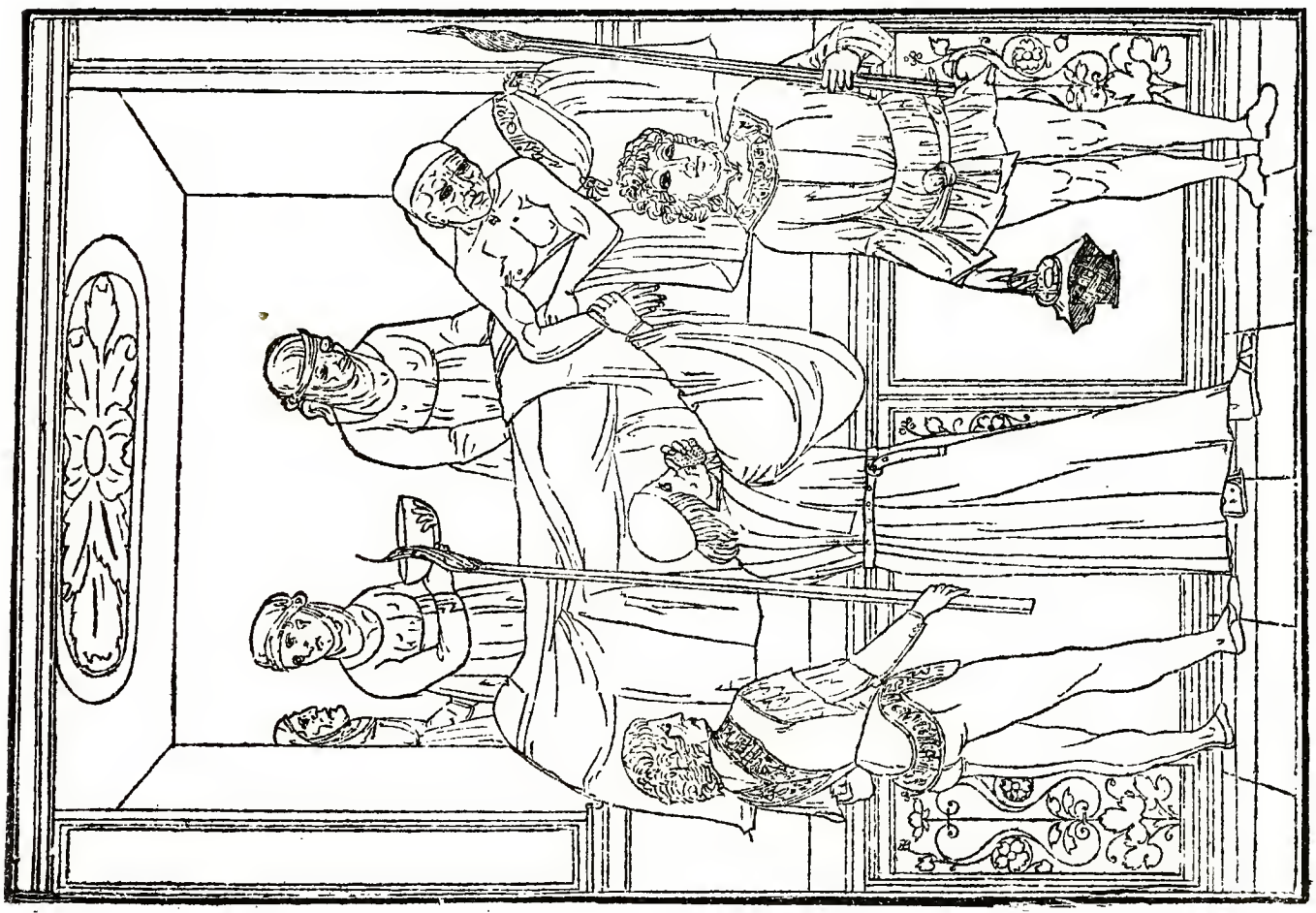
CAPITVLO PRIMO.

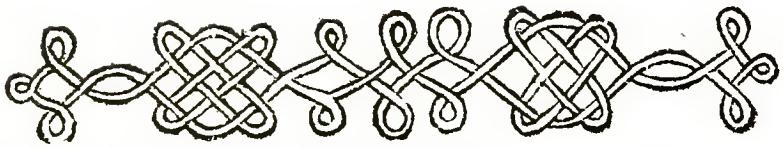
Rina e
mento
gue &
o uero
ca & r
na diu
le regi
altra c
el qua
quatro qualita ſiano nel corp
di queſte: cioe calidita & frig
dela ſubſtantia. Niẽtedimer
te ſuperioreo uer crima e el c
ratione: la quarta e el fundo.
po di quella la infirmita d
cudine di fegato & di milza.
cidenti de le mẽbra linferior
O tra di queſto nella urina ſon
comincia dal fũdo dello urin



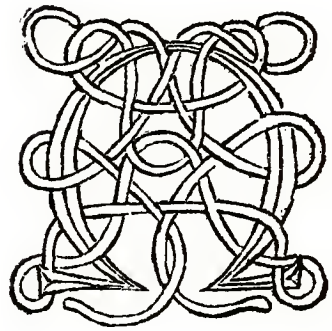






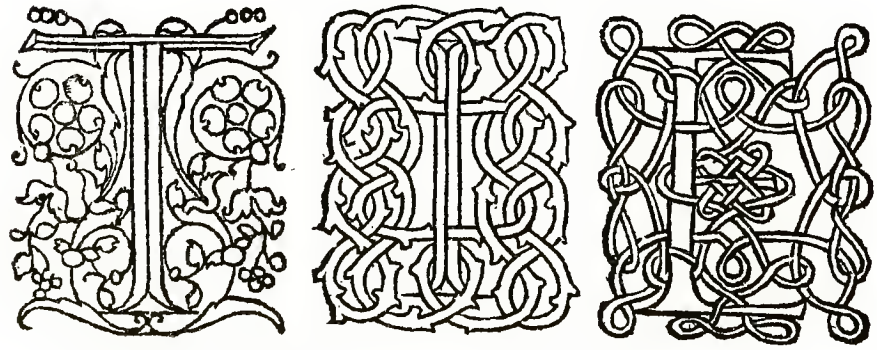


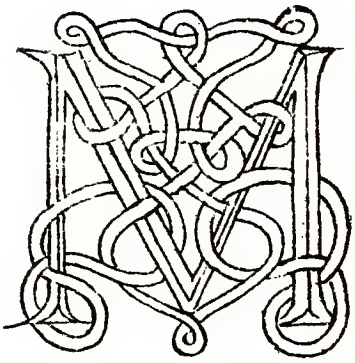
ΚΑΤΩΝΟΣ ΡΩΜΑΪΟΥ ΓΝΩΜΑΙ ΠΑΡΑΙΝΕΤΙ
ΚΑΙΔΙΣΤΙΧΟΙ ΑΣ ΜΕΤΗΝΕΓΚΕΝ ΕΚ
ΤΗΣΛΑΤΙΝΩΝ ΦΩΝΗΣ ΕΙΣ
ΤΗΝ ΕΛΛΑΔΑ ΔΙΑΛΕΚ
ΤΟΝ ΜΑΞΙΜΩΣ
ΟΡΛΑΝΟΥ
ΔΗΣ.

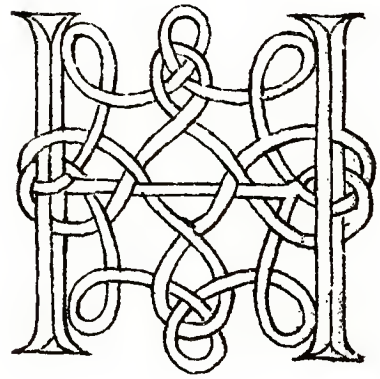


ΠΡΟΟΙΜΙΟΝ.

Ναπρλήσασ ἐγὼ κατανοῶν ὡς πλεῖ
στοι δὴ τῶν ἀνθρώπων τῆς τῶν ἠθῶν
ὁδὸν παραξέρονται, συμπεπτῶκόν τι
εἶναι καὶ γνώμας τινὰς ἐπιτομὰς
ὠφέλειαν δεῖν τοῖς σφῶν ἐπιτηδεύουσιν.
ἵνα τιμάμενοι εὐδοξίαν τε βιώσωσιν, καὶ τιμῆς
ἐπιτυγχάνωσιν. δεῦρο τοίνυν σοφίλλα τὰ τῆδε δίδαξω, τρο
πον τινὰ τὸν σὸν νοῦν ἠθικοσμήσεις. οὕτω δὴ δὴ
ἐρεῖ γὰρ τάδε πρὸς ἡμᾶς ἐν πολλαῖς ὥστε καὶ σωφρό-
νας αὐτῶν. τὸ γὰρ τοῖς ἀναστρωσκειν ἢ μὴ γνώσκειν,
κατεγνώσκειν δεῖν.







Impressum Venetiis characteribus ac studio Aldi Manucii Ro

mani cum gratia &c. .M.CCCC.XCV. Mense februario

ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

Ἔυε. ΡΟΘΗΝ κελεύεις ἢ τὸ δέμβρον φαίνεται;

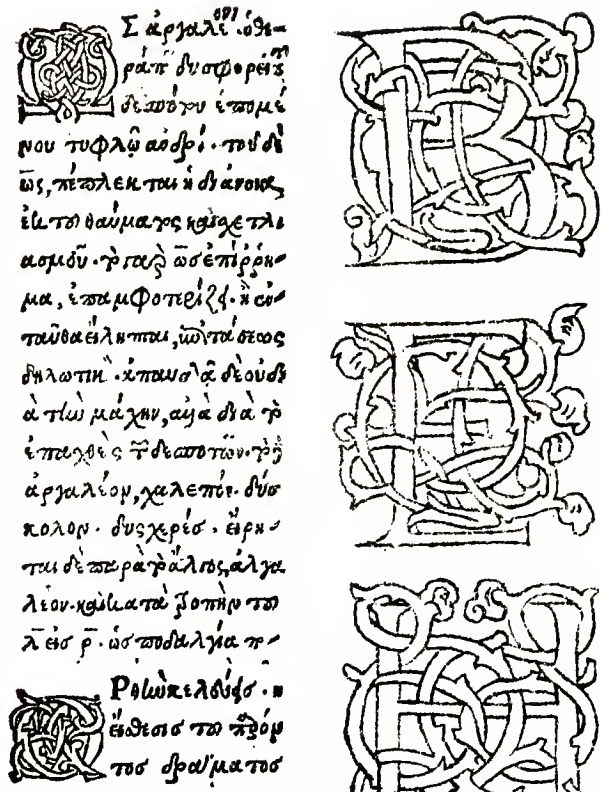
Γει. Διαξεσαμένος· ἤδη δ' αὖ κρώζει πάλιν.

Ἔυ. Τί ὦ πόνηρε· ἄρνω κἀπὸ τῶν πλαμύπορμαι.

Ἀπολούμεθ' ἄμωσ τῆν ὁδὸν προφορουμένω.

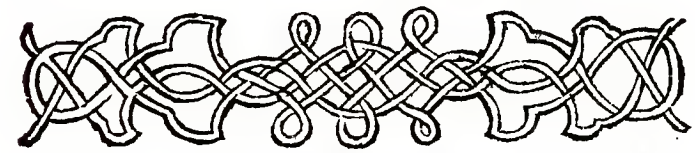
Γει. Τὸν ἐμὲ κορώνη πεισθόμενον τὸν ἄθλιον.

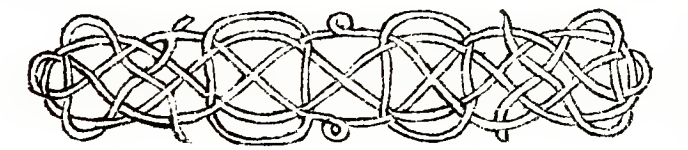
Ὁδοῦ πορευθεῖν ἑξάκις πλεῖν ἢ χίλια,

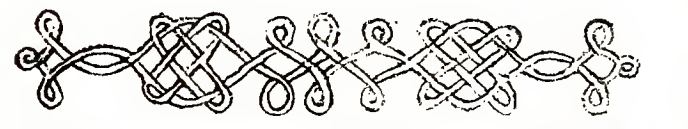


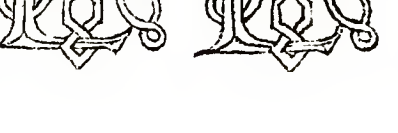
Σ ἀργαλέ· ὀφ-
ρᾶ δυσφορεῖς
δεῦρο τὸν ἐπομέ-
νου τυφλῷ ἀνδρί· τοῦδ'
ὧς, πέπλεκται ἡ δυάροις,
εἰς τὸ θαύμαστος κἀναχέτλι-
ασμοῦ· τὸ παλῶσ ἐπίρρη-
μα, ἐπαμφοτερίζει· ἢ σύν-
ταῦθα εἶλη-ται, ὡσ τάδεσσ
δηλωτῆ· ἐπαισθᾶ δεῦ δὲ
ἀτῶν μάχην, αἰγὰ δὲ τὸ
ἐπαχθὲς τῶν δεσποτῶν· τὸ
ἀργαλέον, χαλεπόν· δύσ-
κολον· δυσχρέσ· ἔρκε-
ται δὲ παρὰ ἅλοσ, ἀλγε-
λέον· κἀλλιστὰ ζοπῆρ τοῦ
λεῖσ ρ· ὡσ πόδαλγία τ-

Ρθῶσ κελεύεσ· ἢ
ἔωθεσ τοῦ πέδρο-
τοσ δρωίματοσ



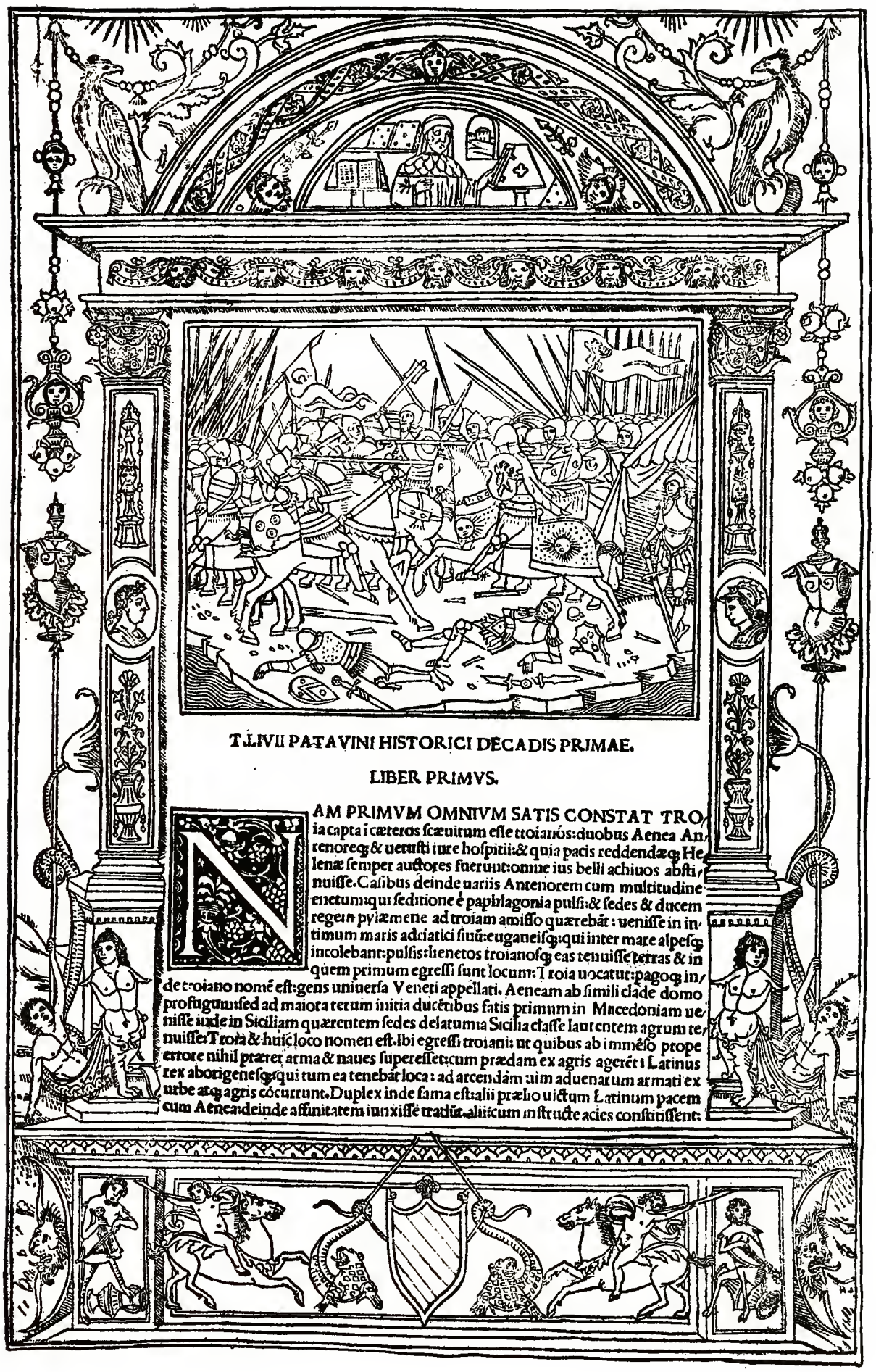






VM ANIMO EXCOGITA-
rem Religioſorum pauperũ fratrũ
Iheſuatorum laudabilem uitam : re
ctumq; uiuendi modum apud non
nullos in dubium refricari: utrũ ca-
nonicis obuiet inſtitutis: uel ſancto
rũ patrũ conſonet ritibus ac regulis
ipſorũ ꝓcibꝰ deuictus. Ego Anton-
us corſetus de Sicilia Iuris utriuſq;
doctor Paduæ ordinariam iuris pontificii de mane legẽs pe

1495-C



T.LIVII PATAVINI HISTORICI DECADIS PRIMAE.

LIBER PRIMVS.

NAM PRIMVM OMNIVM SATIS CONSTAT TROia capta i cæteros sæuitum esse troianos: duobus Aenea Antenoreq; & uetusti iure hospitii: & quia pacis reddendæq; Helenæ semper auctores fuerunt: omne ius belli achiuos abstinuisse. Casibus deinde uariis Antenorem cum multitudine enetum: qui seditione é paphlagonia pulsi: & sedes & ducem regem pylæmene ad troiam amisso quærebãt: uenisse in intimum maris adriatici sinũ: euganeisq; qui inter mare alpesq; incolebant: pulsis: henetos troianosq; eas tenuisse terras & in quem primum egressi sunt locum: Troia uocatur: pagoq; inde troiano nomẽ est: gens uniuersa Veneti appellati. Aeneam ab simili clade domo profugum: sed ad maiora terum initia ducẽtibus fatis primum in Macedoniam uenisse inde in Siciliam quærentem sedes delatum a Sicilia classe laurentem agrum tenuisse: Troia & huic loco nomen est. Ibi egressi troiani: ut quibus ab immẽso prope certore nihil præter arma & naues superesset: cum prædam ex agris agerẽt: Latinus rex aborigenesq; qui tum ea tenebãt loca: ad arcendãm uim aduenarum armati ex urbe atq; agris cõcurrunt. Duplex inde fama est: alii prælio uictum Latinum pacem cum Aenea: deinde affinitatem iunxisse tradũt. alii: cum instructæ acies constitissent:

DOMINVM
LAVDATE
OMNES
GENTES
PHI
PHI
P
PHI
P
PHI
P
PHI
1
2
3

Plus in alieno

DE TE MOX DE ME

Ne precor quid prius dato Lector uitio q̃ omnia intueare Natu speto fore ut nisi cuncta abiicias cogaris singula laudare.

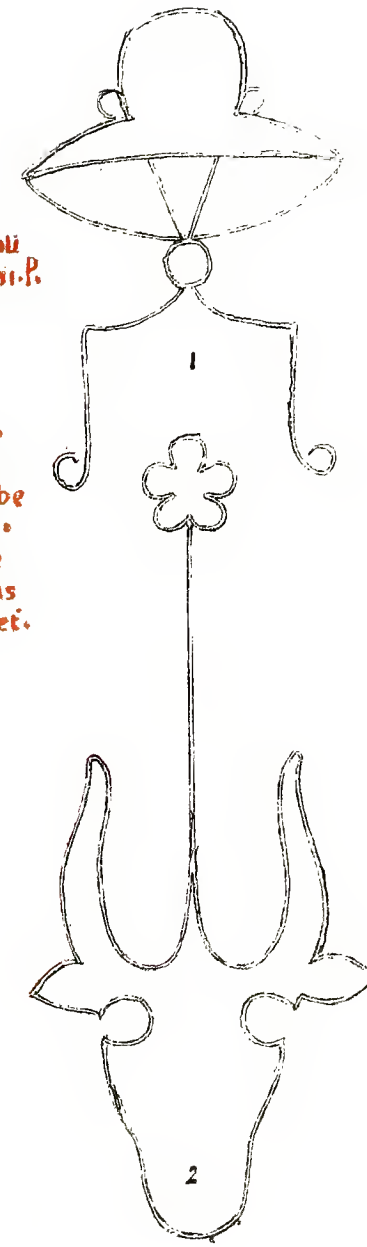
CONTINENTVR

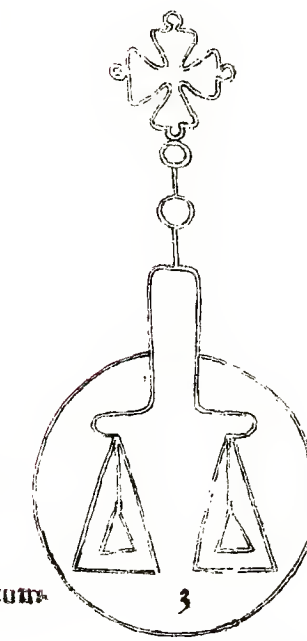
Tractatus.o.
Orationes.xv.
Epistolax.ix.libri

Vita Pit
Historia Brachii
Epigrãmatũ.vnl.P.

CAR
Nubila pellit
Grandine fœta
Aere sonoro
Turribus altis
Edita tandem
Machina tanto
Fusa decore.

MEN
Gloria uunq̃.
Desinet axis
Dũ uehet orbe
Libera uitb.
Facta tinuore
Sæcula uiuens
Cuncta loquet.

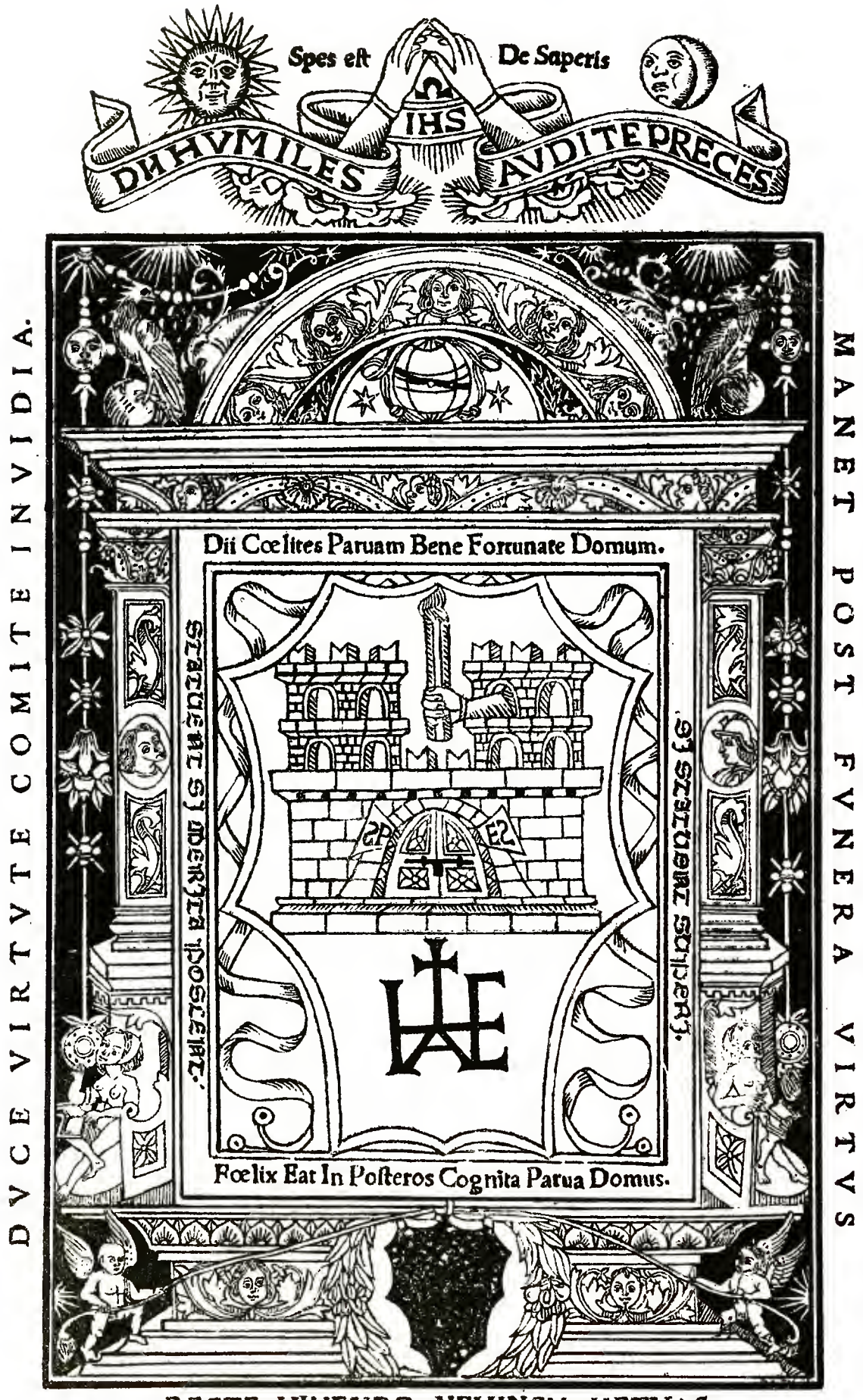




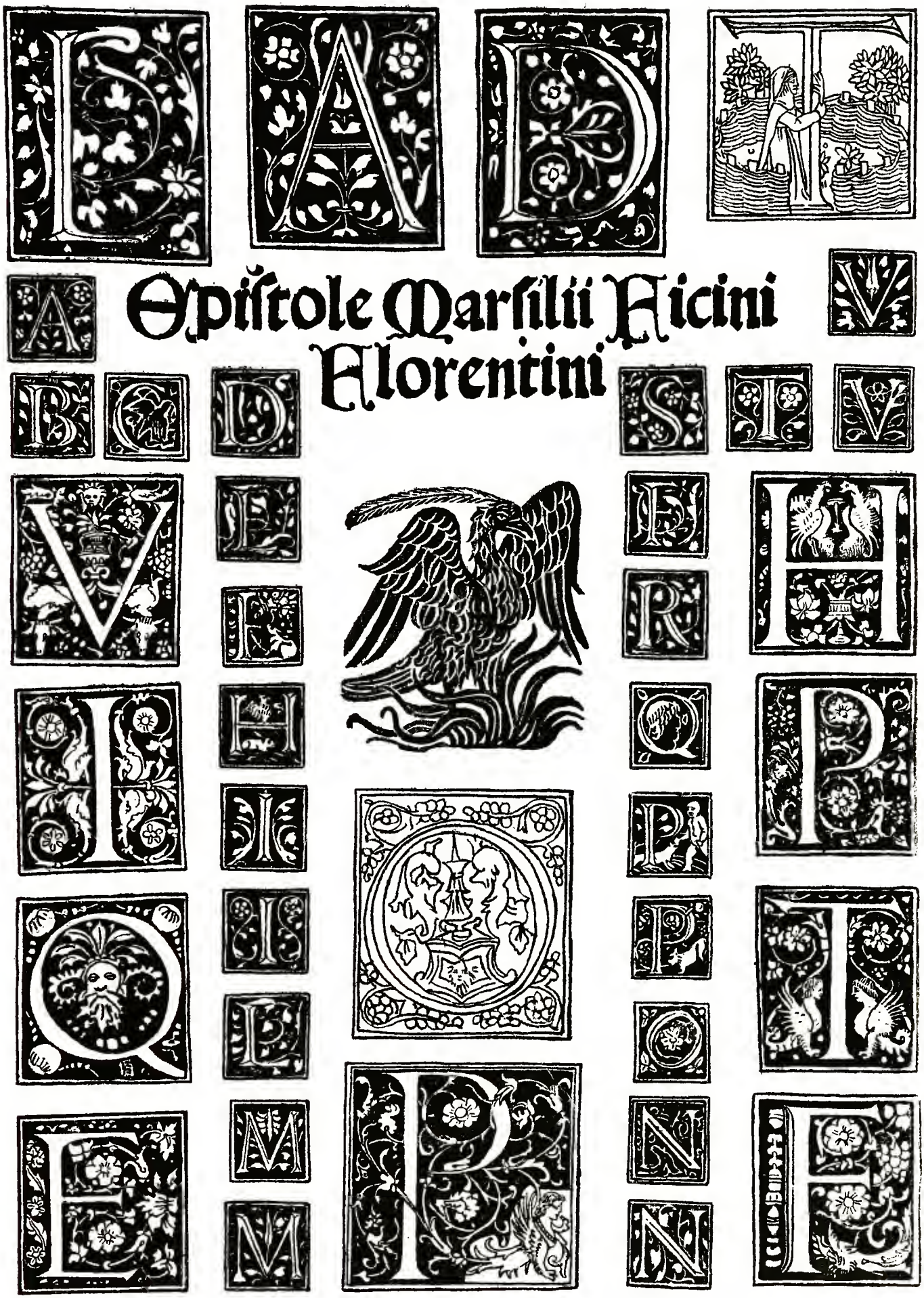
Sed me iterum Fernus uigili sudore Michael
Iam tandem fudit piæ pietate meus.

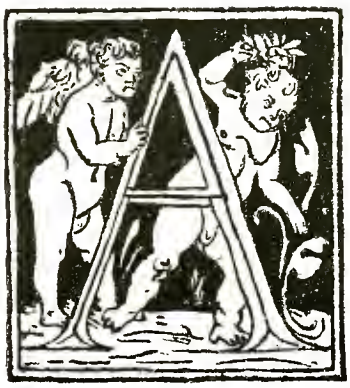
SINT GRATIAE DOMINO

Characteribus Venetis impressum Romæ per Eucharium Silber alias Franck
Vnius insius Michaelis Ferni Mediolanñ.cura correctione & impensa.
Anno christianæ salutis.M.cccc.xcv.Pridie Klas Nouĉbris.
Omen accipite uiri litterati quoniam in Vigilia Sanctorum Omnium expunctum.
Sint gratiæ dño.

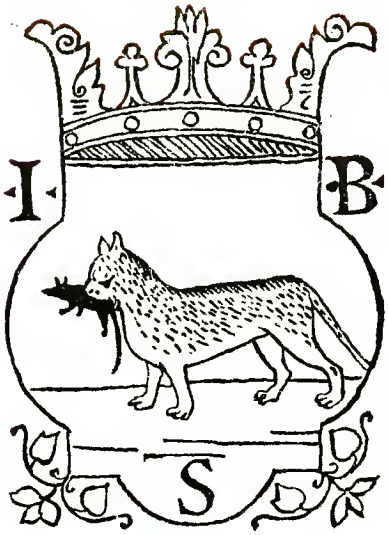


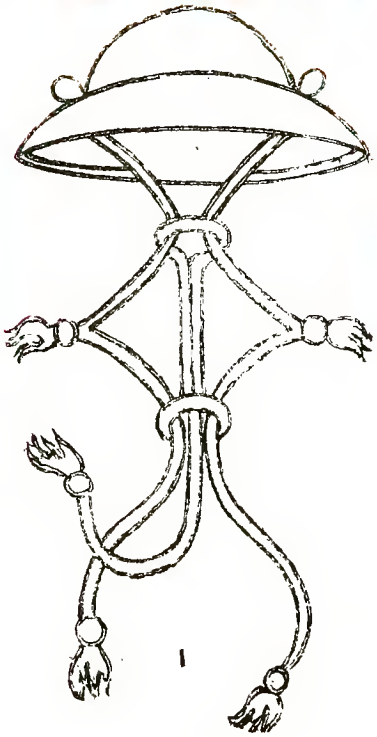
RECTE VIVENDO NEMINEM METVAS.


Epistole Marsilii Ficini
Florentini



Marco Polo da Venie
sia de le merauegliose
cose del Mondo



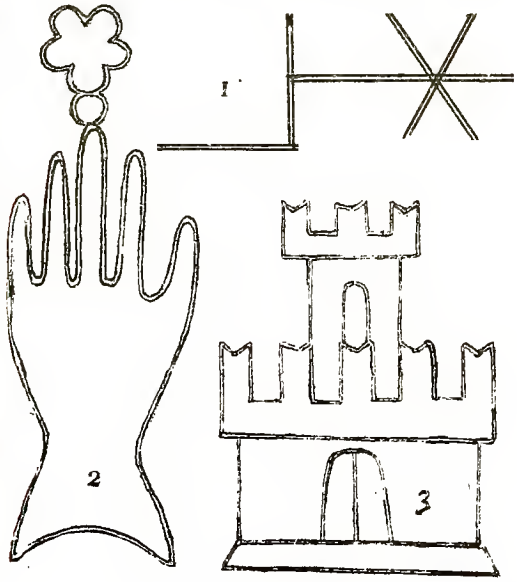


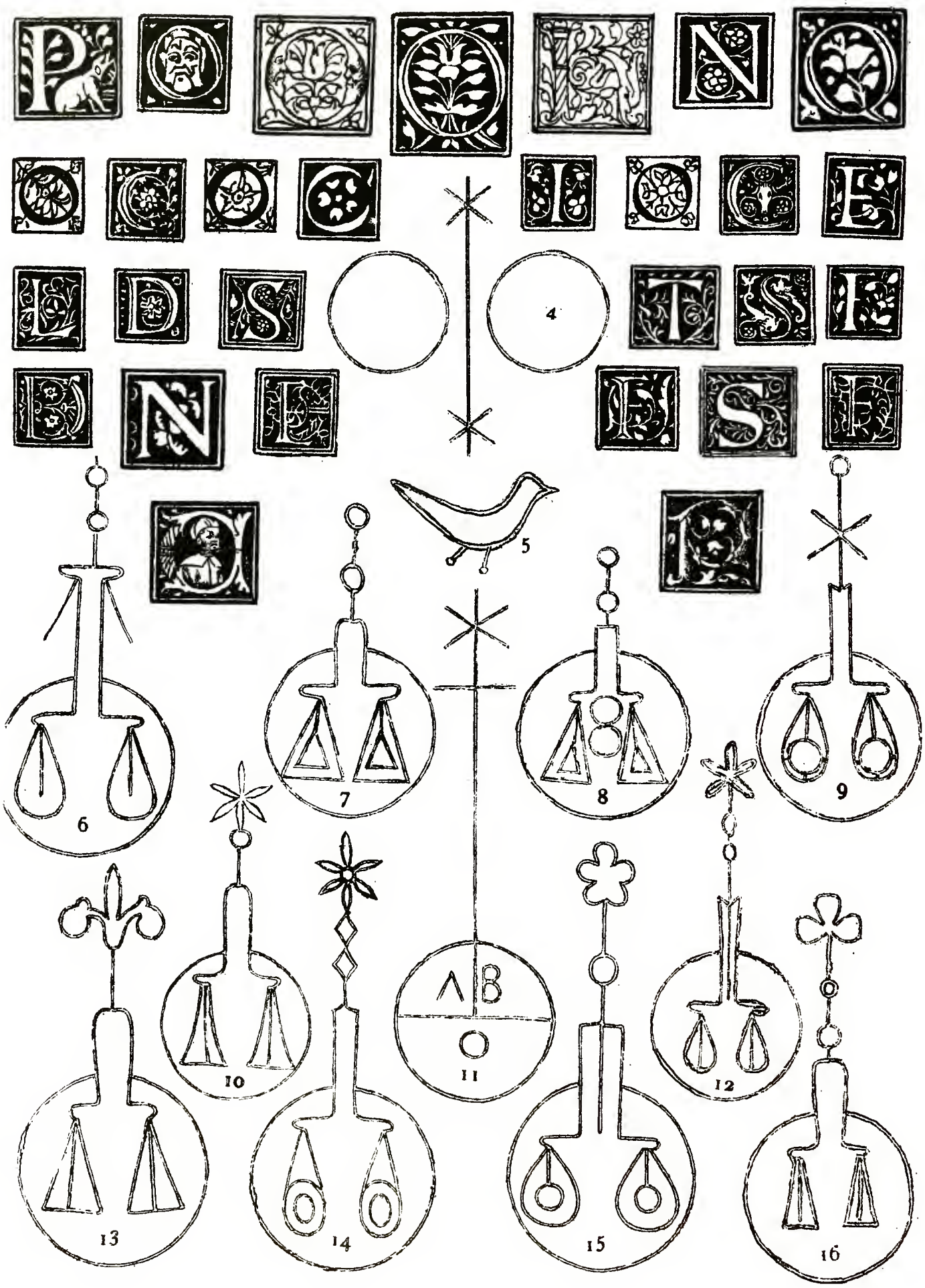
Sctūs Thomas de Aquino.

¶ Aristotilis stragyrite peripateticorūz principis textus primi libri Peribermenias.

Primū oportet construere qd sit nomen ⁊ quid sit uerbum. postea quid negatio: ⁊ affirmatio: ⁊ enunciatio: ⁊ oratio.

⁊ prepositiones ⁊ alia hutusmodi nō dicūtur interpretationes: qr non per se aliquid significāt. similiter etiā voces significantes nāliter non ex ꝓposito aut cū imaginatōe aliquid significandi: sicut voces brutoꝝ aāliuz: interpretationes dici non possunt. q enim iterpretat aliqd exponere intendit. ⁊ iō sola nosa ⁊ verba ⁊ oīones dicūtur interpretationes de quibus in hoc libro determinat. sed tñ nomē ⁊ verbū magis interpretationis principia esse videnť q̄ interpretationes. ille enim iterpretari videtur q exponit aliqd esse verū vel falsum. ⁊ ideo sola oratio enunciativa in ona

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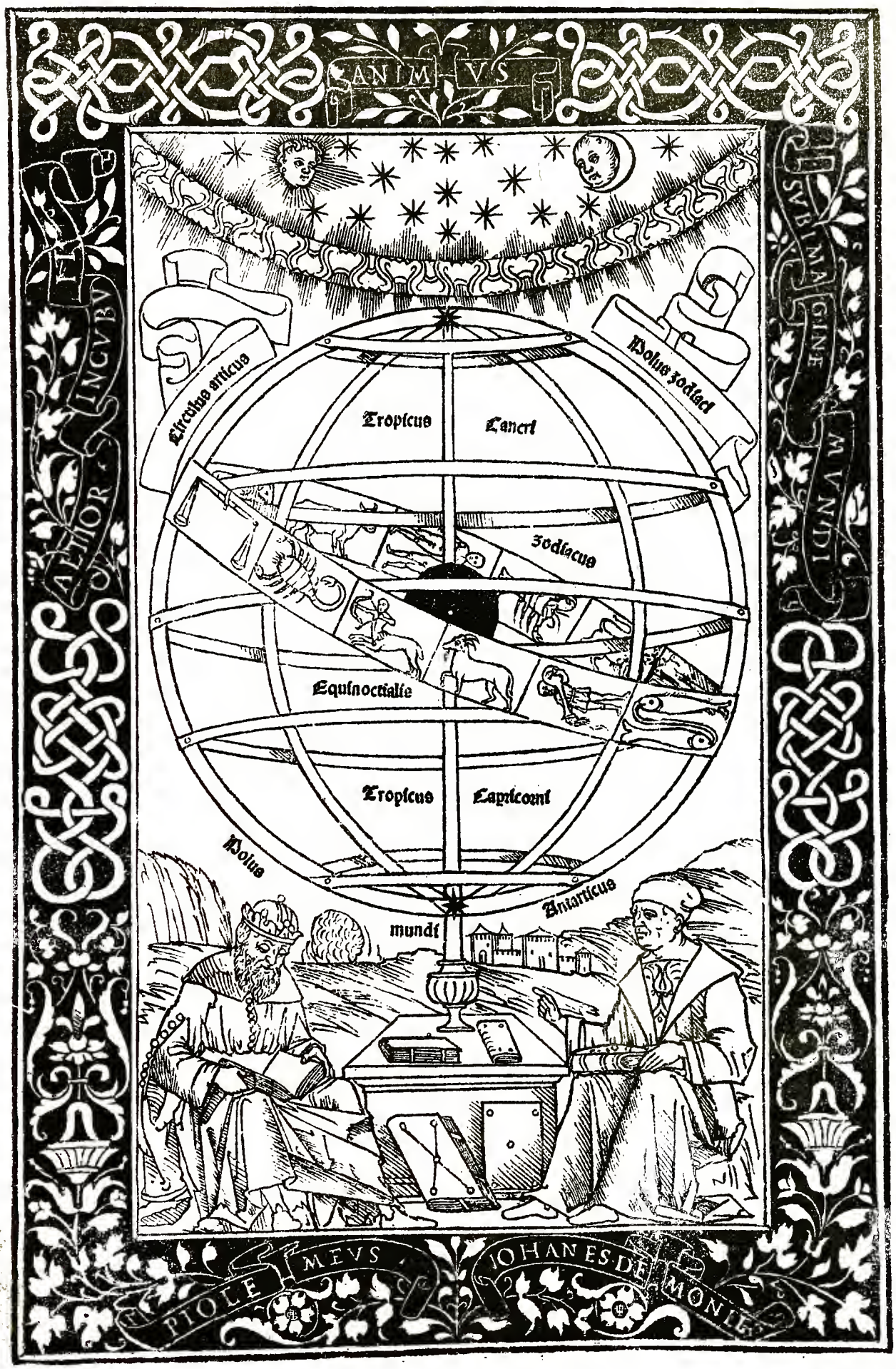
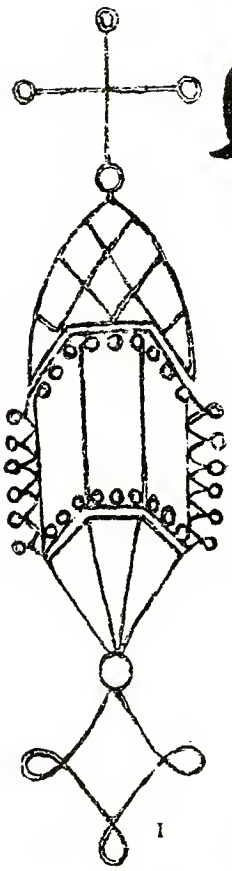


Ferdinando Ongania Editore.

1496-C

Epytoma Joãnis De mõte regio In almagestũ ptolo ma



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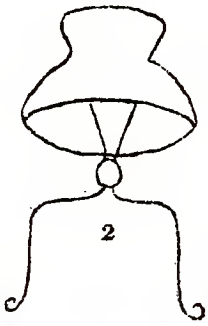
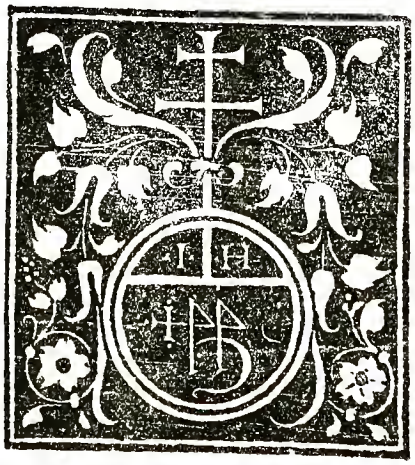


2

Cl. Ptolemei alexandrini Astronomorꝫ principis
μεγάλην σύνταξιν id est in Magnam Con/
structionẽ: Georgy purbachij: eiusq; di/
scipuli Johannis de Regio monte
Astronomicon Epitoma.

Anno a prima rerum etherearũ circultione .8450. Sole
in parte sextadecima virginis gradiente. In hemi/
spherio Veneto: Anno salutis .1496. currente:
Pridie Caleñ. Septembris Venetijs:
Maximiliano Romanorum rege
primo Faustissime imperante.



ΕΤΥΜΟΛΟΓΙΚΟΝ ΜΕΓΑ ΚΑΤΑ ΑΛΦΑΒΗΤΟΝ, ΠΑΝΥΩΦΕΛΙΜΟΝ:-

ΤΟ ΑΛΦΑ. ΜΕΘΕΑΥΤΟΥ-

Λφα τὸ στοιχεῖον, παρὰ τὸ ἀλφῶ τὸ εὑρίσκω. παρῶνυμον γὰρ τῶν ἄλφων στοιχείων εὑρέθη. καθὰ φησὶ καὶ ἀμοιβὰς πολιτεύεσθαι. ἄλφων τὸ ἀμείβων.

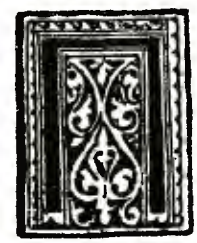
Α ατος, ἄνευ ἀτης. ὅ ἐστιν ἀβλαβής. δύναται δὲ ὁ χαλεπὸς καὶ ὁ βλαβερὸς ἀνομάζεσθαι. ἴσως καὶ αὐτὸ παρὰ τὴν ἀτην ἐπιλάσει τοῦ ἄλφα. οὕτω μεθόδιος. καὶ ἀπὸ τοῦ ἄω τὸ βλάπτω, ἄσω ἄτος καὶ ἄατος. Ἀγρὸ δημοτικὸν ὁμοστοιχεῖ ἄατον τὸ ψυχρὸν ὕδωρ. καὶ τὸ ἀβλαβὲς, καὶ πολυβλαβὲς. ἀβλαβὲς μὲν, τοῖς εὐόρκοις. πολυβλαβὲς δὲ, τοῖς ἐπιόρκοις.

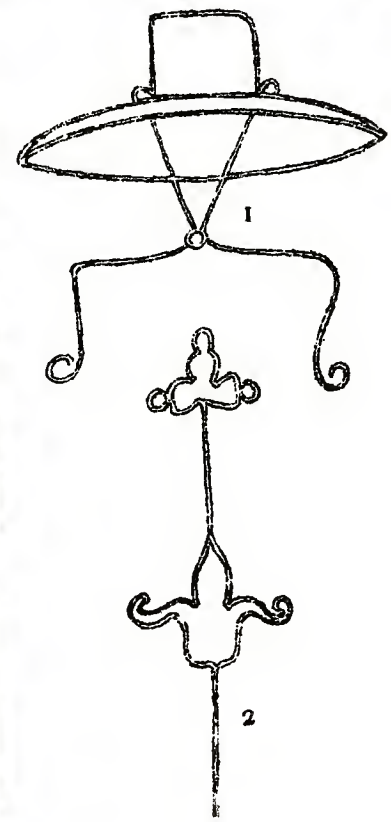
ΑΣΤΕΙ τοῦ ἄ. καὶ ἀάζαμμν, ἐβλάπτω. ὀμνύω, ἄσω. ὁ ἀόριστος, ἄασα. ἀν ἔβλαψα. Ἀστέμε ἀθέσφατος οἶνος. ὀμέστος, ὃ τοῦ δευτέρου ἄ, ἀασάμμν. ἄχος αἰεὶ ἀάσχετον οὐκ ἐπιφ. ἀκαταπράπτον. μέλα. ἀπὸ ι. ἔσχεμαι. ἔσχεσαι. ἔσχεται. πλεονάσας μῶ τοῦ ἄ, ἀάσχετος.

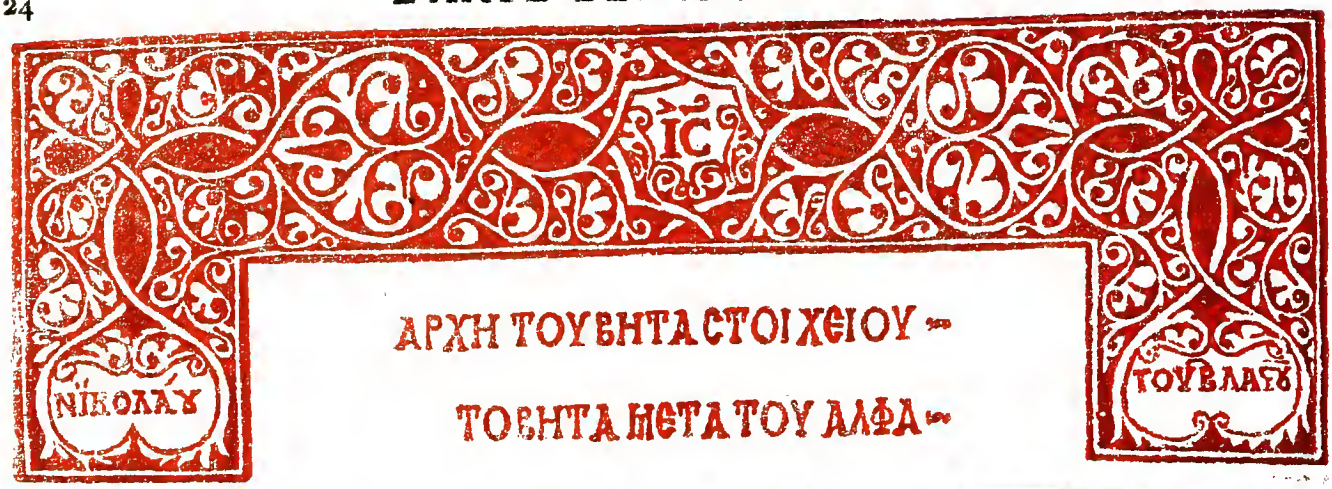
Α απος Ο τὸ κεφαλὴ ἀπὸ οὐ χεῖρας ἐφείω. παρὰ τὸ ἀπῶ ἄπου. καὶ ἀάπου. κῶον, τὰς ἀγκάπο μνήμας. καὶ ὧν οὐκ ἄν τις ἅψαιτο. οἷον εἰ, ἀπροσπτῶν. ἄπρος πελάσος. τὸ δὲ καθαπὸς ἐπιτεύκοιτο παρὰ τὸ ἀσοῦ παρεύρισκόν, ἐκ τοῦ καθάπω γίγνεται καθαπός. οὕτω φιλοξε-

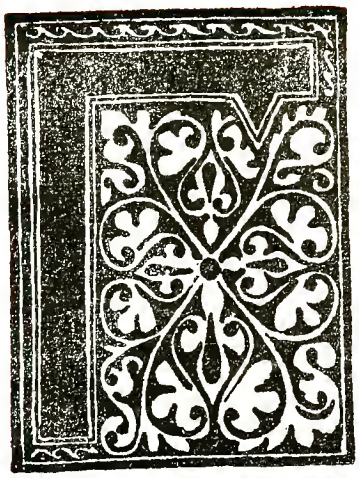
τοῦ ἐπιτα τὸ τοῦ ἄλφα, ἀάλης. τὸ δὲ τέρον, ἀάλες. καὶ τὸ ἄθραυστον καὶ τὸ ἀνάθραυστον.

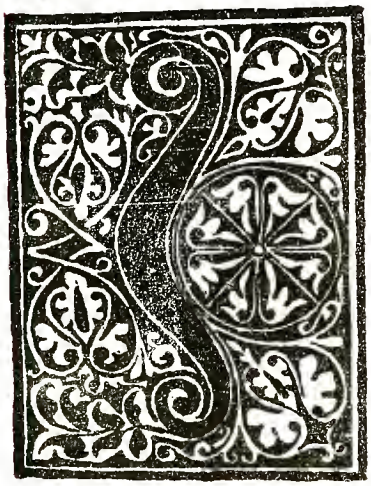
ΤΟ ΑΛΦΑ, ΜΕΤΑ ΤΟΥ ΒΗΤΑ-





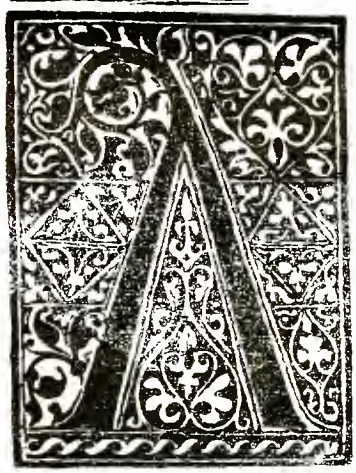

ΙΣ
ΝΙΚΟΛΑΥ
ΤΟΥΒΛΑΣ
ΑΡΧΗ ΤΟΥ ΒΗΤΑ ΣΤΟΙΧΕΙΟΥ
ΤΟ ΒΗΤΑ ΜΕΤΑ ΤΟΥ ΑΛΦΑ

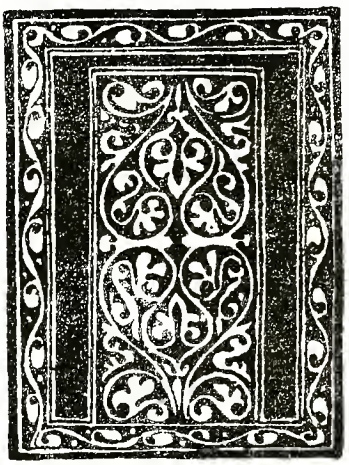


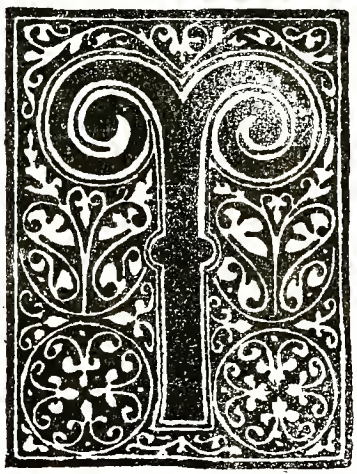


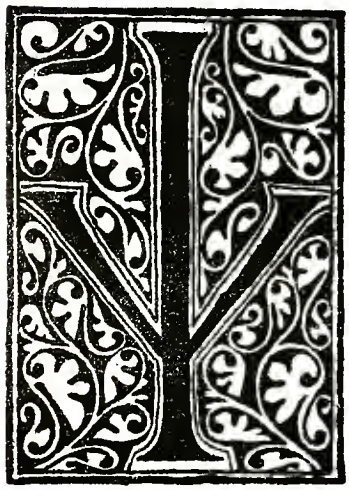
ΑΡΧΗ ΤΟΥ ΓΑΜΑ ΣΤΟΙΧΕΙΟΥ

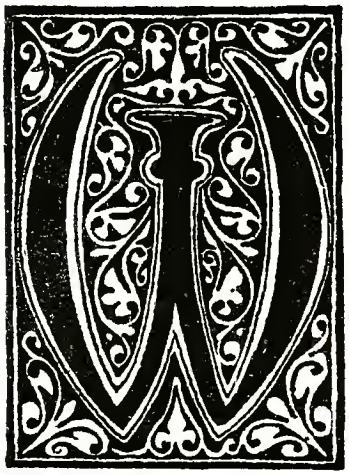
ΤΟ ΓΑΜΑ ΜΕΤΑ ΤΟΥ ΑΛΦΑ











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ΑΡΜΟΝΙΗΣ ΙΕΡΗΣ ΜΕΛΙΗΔΕΑΑΣΜΑ ΤΑΔΑΔ. ΣΥΝΕΣΕΩΣ ΤΩΙ ΑΣΑΦ. οζ'

Προσέχετε λαός μου τῷ νόμῳ μου· κλίνατε τὸ οὖς ὑμῶν εἰς τὰ ῥήματα τοῦ στόματός μου. Ἀνοίξω ἐν παραβολαῖς τὸ στόμα μου· φθέγξομαι προβλήματα ἀπ' ἀρχῆς. Ὅσα ἠκούσαμεν καὶ ἐγνωμεν αὐτά· καὶ οἱ πατέρες ἡμῶν διηγήσαντο ἡμῖν. Οὐκ ἐκρύβη ἀπὸ τῶν τέκνων αὐτῶν εἰς γενεὰν ἑτέραν· ἀπαγγέλλοντες τὰς αἰνέσεις τοῦ κυρίου καὶ τὰς δυναστείας αὐτοῦ. Καὶ τὰ θαυμάσια αὐτοῦ ἃ ἐποίησε· καὶ ἀνέστησε μαρτύριον ἐν Ἰακώβ· καὶ νόμον ἔθετο ἐν Ἰσραήλ· Ὅσα ἐνετείλατο τοῖς πατράσιν ἡμῶν γνωρίσαι αὐτὰ τοῖς υἱοῖς αὐτῶν. Ὅπως ἂν γνῶ γενεὰ ἑτέρα υἱοὶ τεχθησόμενοι· καὶ ἀναστήσονται καὶ ἀπαγγελοῦσιν αὐτὰ τοῖς υἱοῖς αὐτῶν. Ἵνα θῶνται ἐπὶ θεὸν τὴν ἐλπίδα αὐτῶν· καὶ μὴ ἐπιλάθωνται τῶν ἔργων τοῦ θεοῦ. Καὶ

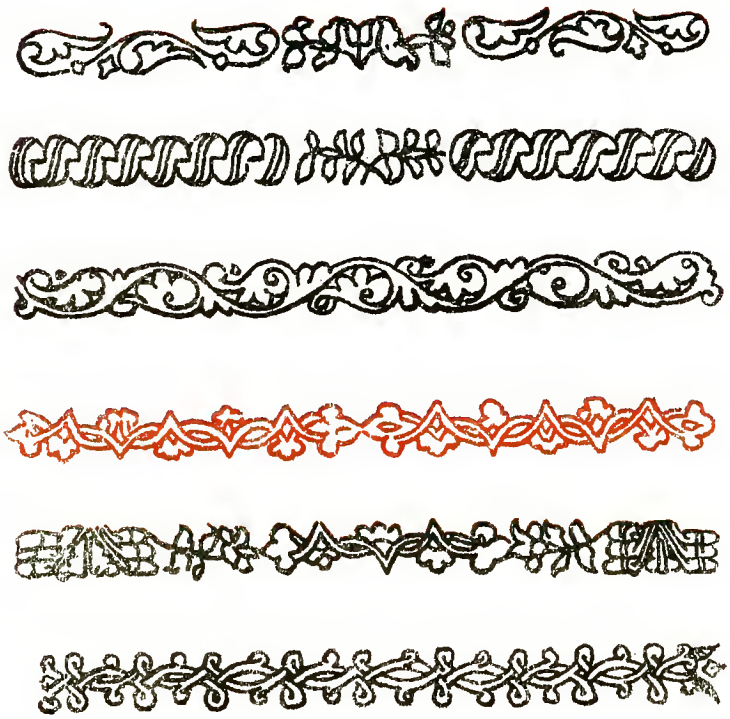
κ ι

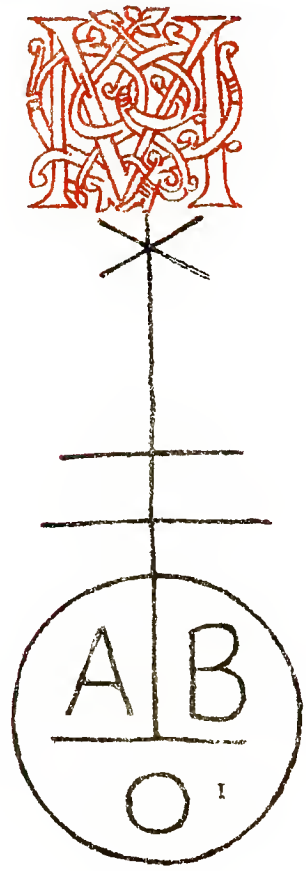
Δὶς δὲ μὲ λῳδὲ μουσικὸς ἀπ' ἐρύφου·
Σὺ μὴν δὲ αὖ τῶν καὶ θαυμὸν ζῆν τ' λόγῳφρ·
Η μὲν δὲ τὼ σὴν ἐμμελῆ δίδωσι λύραν·
Η ς ὀξὺν ὑρεῖν ἐμμελῆ τὰ πρακτέα·
Καὶ γὰρ δὲ τῶν μουσικῶς κινουμένης
Διώκεται μὴν ἐμπαθὴς πᾶ πα φθόσις·
Ἐ λαύνεται δὲ δυσχερὴς ἅπας φρὴς·
Συνέλκεται δὲ συμφορῶν ἀπολλσία·
Κοιμίζεται δὲ γνωστικῆς ἅλμης κλύδων·
Σπεύζεται δὲ τῶν παθῶν ἡσεμρότης·
Καὶ τέρπεται μὴν φρὴ ψυχῆς ἡσυμμότης·
Ἐ λέγχεται δὲ τὸ σαυτὸν ἡφαν λότης·
Ἐ κφρὴ μοντῆς τῶν μελῶν ἡρυθμίας·
Ὦ πόσ τοσαύτην ὕρεν αὐτῶν χάριν·
Ἐ ιμὴ σὺ τὼ πρέπουσαν αὐτοῖς χάριν·

Τῷ Θῷ Δόξα.

α β γ δ ε ζ η θ ι κ λ μ ν ο π ρ σ τ υ

Ἄ πωρτα τεξάδια. πλῆ τὶ κεῖνο δ ξιάδι·
Ἐ γράφη ἐρ ἐνετίαις ἐν οἰκείᾳ Ἄλδου τοῦ
μαγστίου.





Tractatus .I.

¶ Tractatus primus breuiorq; Joannis filij Serapiõis medici. ¶ Inquit Joannes.

Acipiamus cum auxilio dei & bonitate ispirationis eius libruz abbreuiatũ in cauſis egritudinuz & ſignificationiũ eaz & ipſaruz curatiõibus. ¶ Huius autem tractatus capitula ſunt. xxxij.

¶ Capm primũ ē de caluitio & alopitia & tyria.

¶ Capm ſecũdũ eſt de caſu capillorum.

¶ Capm tertium eſt de ſabafati humida. & eſt egritudo ſimilis fenoſtrati.

¶ Capm quartum eſt de furfuribus qui fiunt in capite & reliquo corpore.

¶ Capm quintum eſt de pediculis qui fiunt in capite et

¶ De caluitio & alopitia & tyria. CAP. I.

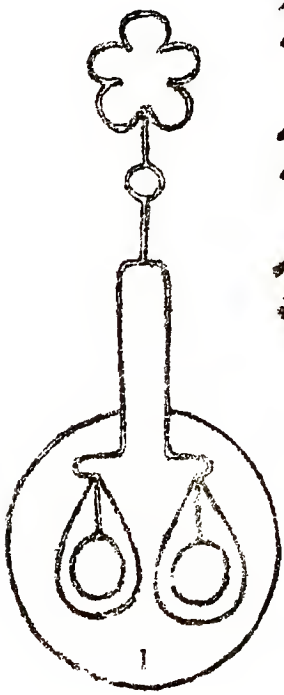
Egritudines iſte a duabus euenient cauſis ſicut optimus noſ docuit Gal. Quaz vna ē priuatio hũiditatis que nutrit capillos. Et ſcõa hũiditates extranee corrupte q̃ aggregant̃ in radicib̃ capillorz. ¶ Ucrũtamẽ caluitiũ qõ ex priuatiõe hũiditatis nutritiue fit curatiõez non habet. Et hoc gdem ē ſiſte eis q̃ plãtãtur & plãtis q̃ exiccant̃ quare nõ redeũt pp̃ priuationẽ terre ſue. ¶ At vero alopitia & tyria veniũt ex corruptiõe hũiorz. Et tyria quidez eſt difficilioris ſanationis q̃ alopitia. Sed ſũt vtraq; gñis vnl̃ qñ conſideras ſollicite cãm faciẽtẽ vtrãq; euenire. Et nõ diſſentiũt nomine vtrozũq; niſi ex pte figure. Qõ ē qz tyria nõ apparet in capite & reliquo corpore niſi ſicut ſerpẽs. & euenit̃ corrices ei ſicut cũ excoriat̃ ſerpẽs. Alopitia vero nõ nominat̃ taliter niſi qñ accit vulpib̃ ſemp. ¶ Et qñ diligẽter attendis cãm faciẽtẽ euenire vtrãq; ſimul ſuenie ẽbas vnuo ſpeciei: ſed ſunt diuerſe in actiõe & nomine. In actiõe gdez qñ tyria eſt difficilior ad ſanãdũ q̃ alo-

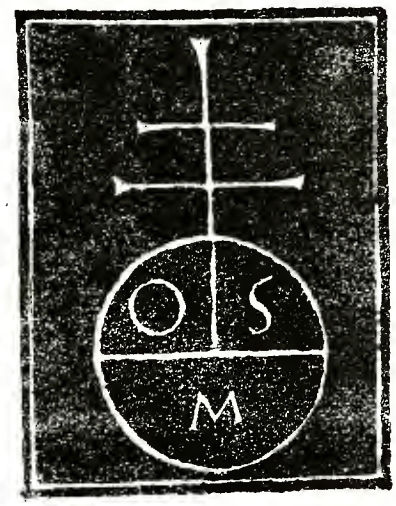
Practica Jo. Serapionis dicta breuiarium.

Liber Serapionis de ſimplici medicina.

Liber de ſimplici medicina. dictus circa inſtans

Practica platearij.





dy & prona ſicca vel viridia violte rub. que omnia bullient in aquae & de ſeno iſta facito ſirupum & eo vtatur cũ oxilem aqua ter in die.

¶ Impreſſum Venetijs mandatu & expenſis nobilis viri domini Octauiani Scoti Ciuis Modoetienſis per Bonetũ Locatellũ Bergomenſez. 17. kal. Januarias. 1497.

Ferdinando Ongania Editore.

2

Incomicia il primo libro metha/morphoseos de Ouidio in prosa uulgare traduto con le alegorie.

Capitulo primo

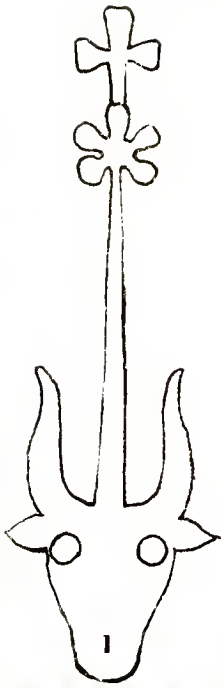
O animo mio desidera de dire de forme mutate i noui corpi: & ipcio uoi idii darete aiuto a gli mei pricipii: ipercio ch uoi idii fuosti ggli che le mutasse: & guidate el uerso mio perpetuale: si chio posti dechiarare le cose essute dal pricipio del mondo per isino al presente doue io sono.

De chaos secondo esiodo

PRia ch fusse mare: terra o cielo: era uno uolto di natura i tuto el mõdo: elq̃l

Danthe alighieri fiorentino.

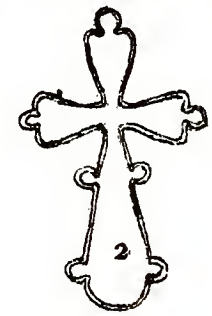
INFERNO



CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI.

NEl mezo del camí di
nostra uíta
Mí ritrouai p una
selua obscura
Che la diricta uía era
smarrita
Haìquanto adír quale era e'cosa dura
esta selua seluagia & aspra & forte
che nel pensier rinoua la paura
Tanto era amara che poco è piu morte
ma per tractar del ben chío uí trouai
diro dellaltre cose chío uhò scorte
I non so ben ridír chomío uentrai
tantera piẽ di sonno ín su quel pũcto
che la ueracẽ uía abbandonai
Ma poí chío fuí appie dũ colle giunto
la oue terminaua quella ualle
che mhauea dí paura íl cor cõponcto
Guardaí ín alto & uídí le sue spalle
coperte gía de raggí del pianeta
che mena dricto altruí p ogní calle
Alhor fu la paura un puoco queta
che nel lago del cuor mera durata
la nocte chío passaí con tanta pieta

HAbbiamo narrato non solamẽte la uita del poeta & el titolo del libro & ch cosa sia poeta. Ma etiam quanto sia uerusta & antichaquanto nobile & uaria: quãto utile & iocoda tal doctrina. Quanto sia efficace a mouere lhumana menti: & quanto dilecti ogni liberale ingegno. Ne giudicamo da tacere quanto in si diuina disciplina sia stata la excellentia dello ingegno del nostro poeta. Iin che si sono stato piu briene che forse nõ si cõuerebbe: consideri che legge che la numerosa & quasi infinita copia delle cose delle q̃li e necessario tractare mi sforza non uolendo chel uolume cresca sopra modo a inculcare & inuiluppare piu tosto che explicare & distẽdere molte cose: & maxime quelle lequali quãdo ben tacessi non pero ne restera obscura la expositione del testo. Verremo adunque a quella. Ma che stimo nõ essere lectore alchuno ne di si basso ingegno: ne di si pocho giudicio: che hauẽdo inteso quãto sia & la profundita & uarieta della doctrina: & la excellentia: & diuinita dello ingegno del nostro toscano & fiorentino poeta: nõ si persuada che questo principio del primo canto debba per sublimita & grandeza essere pari alla stupenda doctrina delle cose che seguitano: pero con ogni industria inuestigheremo che allegorico senso arechi seco questo mezo del camino & che cosa sia selua. Diche ueggio non piccola differentia essere stata tra glinterpreti & expositori di questa cantica. Impero che alchuni dicono che il mezo della uita humana e el sonno mossi: credo dalla [illegible] do lui nelleticha nessuna di [illegible] miseri nella meta della uita [illegible] meta del tempo cinducono che ne bene ne male sentir [illegible]



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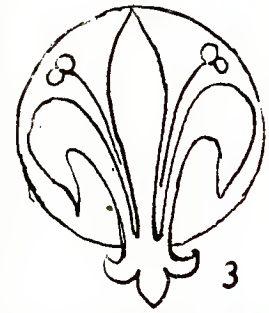


3

q̃sti che el poeta põgha el mezo dela uita per la nocte: & la nocte pel sonno ma nõ sia altro che una uisione che gli apparue dormẽdo per laquale hebb lui decripte ĩ queste tre comedie. Dicono adũque che lui imita Ioãne euãg pra il pecto di Christo redẽptore hebbe uisiõe delle cose celeste: oueramẽ do lui hauere comiciato il suo poema di nocte nellaq̃le racoglẽdosi lanim uendosi & liberandosi da ogni cura meglio intenda. Ma benche tal senten dimeno le parole non la dimostrono se non con tanta obscura ambiguita: gantia di tanto poeta. Prima perche non seguita che benche nelle reuolu occupin le nocti quãto e di: per q̃sto dicẽdo io scripsi di nocte sintẽda io scri perche & nel principio & nel fine della eta humana sono le nocti: come nel lspche per la medesima tagione si potrebbe fare tale interpretatione pel di no che uolle pel mezo del camino intẽder che nel mezo delleta dette prin e una medesima opinione del termine della nostra eta: pche diuersi scripto Aristotile nel suo de republica pare che aproui la sententia di certi poeti: e to septenario attribuendo. E primi septe alla infantia: E secondi alla puerit auentuno alla adolescentia. Dipoi pongono due septenarii p la giouentu questa eta uole nel medesimo luogho Aristotile che sia perfecta a celebrar giouentu seguita la eta uirile la q̃le p due septenarii arriua allãno nono &

CANTICA SECONDA DEL DIVINO POETA DANTHE ALIGHIERI.

BEne istituto & erudito nelarte poetica el nostro auctore q̃sta sua secõda cãtica ad imitatione di Virgilio: donidio: di Statio: & de glaltri heroici latini diuide in tre pti: ppositione: iuocatione & narratiõe. Ma le due ptie che sono ppositione & iuocatione uengono in luogho di ,pemio. Et pche e ,pprio officio del ,pemio fare che lauditori diuẽti apto & idoneo ad udire facilmẽte q̃sto cõseguiteremo se celo faremo bẽiuolo attẽto & docile. Capta adũq; beniuolẽtia dala materia ,pmettẽdo che cãtera del purgatorio cosa optima a glianimi hũani: pch̃ e solo mezo pel q̃le poissono puenire ala cognitiõe diuina nela q̃le cõsiste el sũmo bñ. Capta ãchora bẽiuolẽtia dala sua psona dimostrãdo che saffatica i scriuer q̃llo che ala generatiõe mortale sia nõ solo utile ma necessario. Preterea fa lauditore attẽto da la grãdezza de la materia. Impoche cõ sõma attẽtione udiamo le cose ch̃ sono o grãdi o inusitate: & maxie se sono apptinentio ad uniuersale: o a noi in pticulare: o a

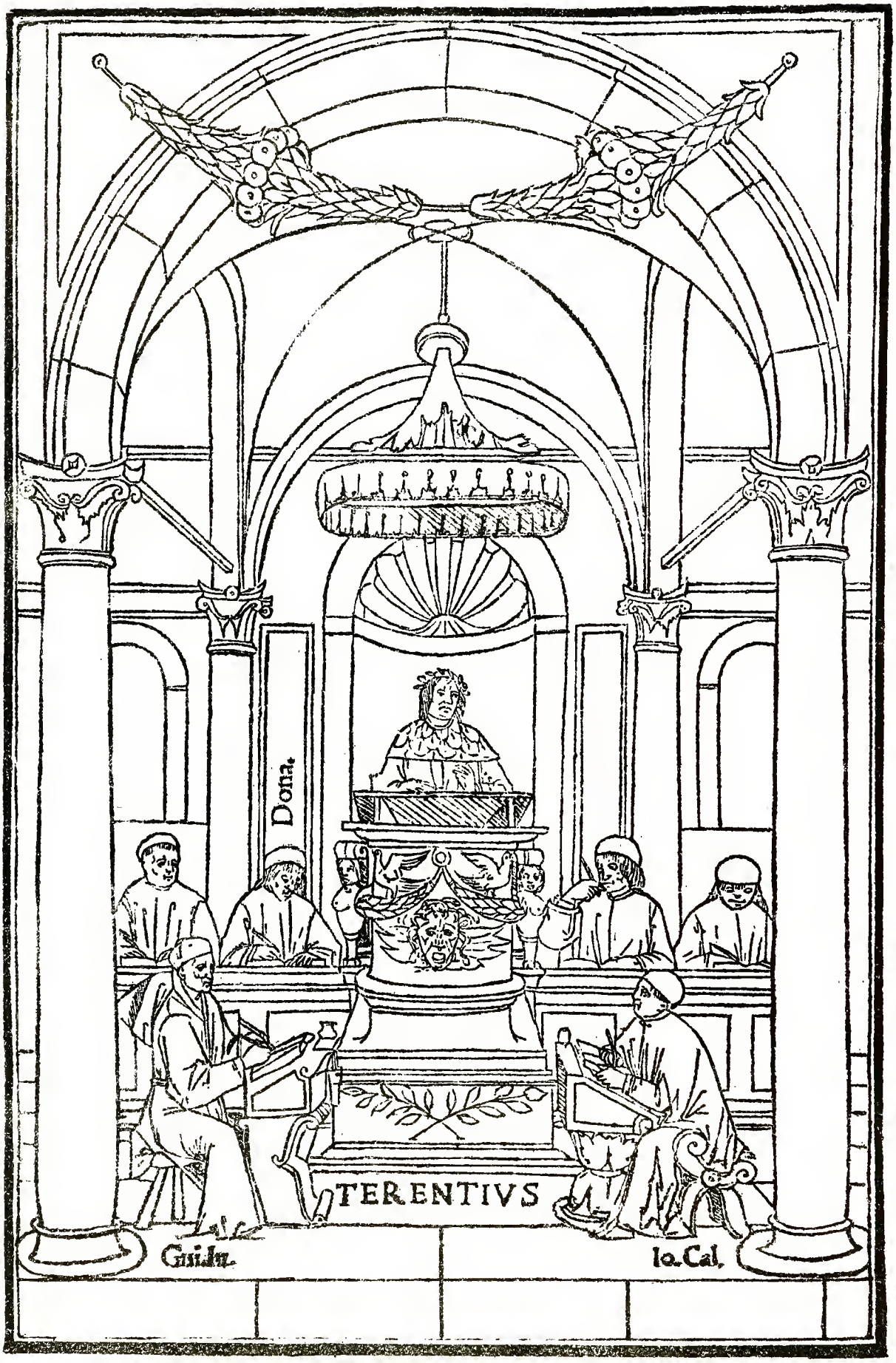
CANTO PRIMO CCXXII

¶ Comincia la terza parte dela comedia di Danthe chiamata paradiso: nellaquale tracta de beati: & dela celestial gloria: & de meriti & premii de sanctii: Cãto primo nel cui principio lauctore ,phenizza ala sequẽte cãtica: & sono nelo elemento del focho & beatrice solue allauctore una questione nelquale canto lauctore promette di tractare dele cose diuine inuocando la scientia poetica: cioe Apollo dio di sapientia.

LA gloria di colui che tutto moue
per luniuerso penetra & risplende
in una parte piu & meno altroue.

PErche come habbiamo dimostro nela prima cãtica tutti epocti heroici diuidono lopera in tre parti: in ,ppositione. inuocatione. & narratione. Questi quatro ternarii cõtengono la ,ppositione ne laquale brieuemẽte la materia di tutta lopra che e tractare del supno regno non secondo sua natura. perche q̃sto trascende nostro intellecto. ma quãto pote comprẽder sua mente & compreso mandare ala memoria. Et pche la propositiõe & inuocatione sono in luogho di proemio obserua qui q̃llo che e ,pprio del ptoemio: delquale q̃l sia lofficio. perche assai aptamẽte dimostrãmo nel principio dellõferno: nõ maffatichero in discriuere qual sieno le parti di q̃llo. ma dichiarero come al presente el poeta lobserua. Capta attẽtione dimostrãdo hauere adire cosa si alta che tutte laltre gli sono lõgamẽte & sanza cõperatione inferiori: perche nõ e cõperatione dal infinito al finito i. da dio ale creature. Capta beninolẽtia dala persona sua dimostrãdo ch̃ la fatica sua nelo scriuere ha esse re molto utile agli altri. Capta docilita pche brieuemẽte dimostra q̃llo di che per tutta la cãtica tractera i. del regno eterno. LA Gloria. Benche fama & gloria a molti paino quasi quel medesimo. Niẽtedimeno fama e notitia molto frequẽte dalchuna chosa.

Fine del comento di Christoforo Landino Fiorentino sopra la Comedia di Dãthe poeta excellentissimo reuista & emendata diligẽtemẽte per el reuerẽdo maestro Piero da Figino maestro in theologia & excellente predicatore del ordine de minori & ha posto molte cose in diuersi luoghi che ha trouato mãcare si i lo texto come nella giosa. Impressa in Venetia per Piero de zuanne di quarengii da palazago bergamasco. Del M.CCCC.LXXXXVII. Adi. XI. octuorio.

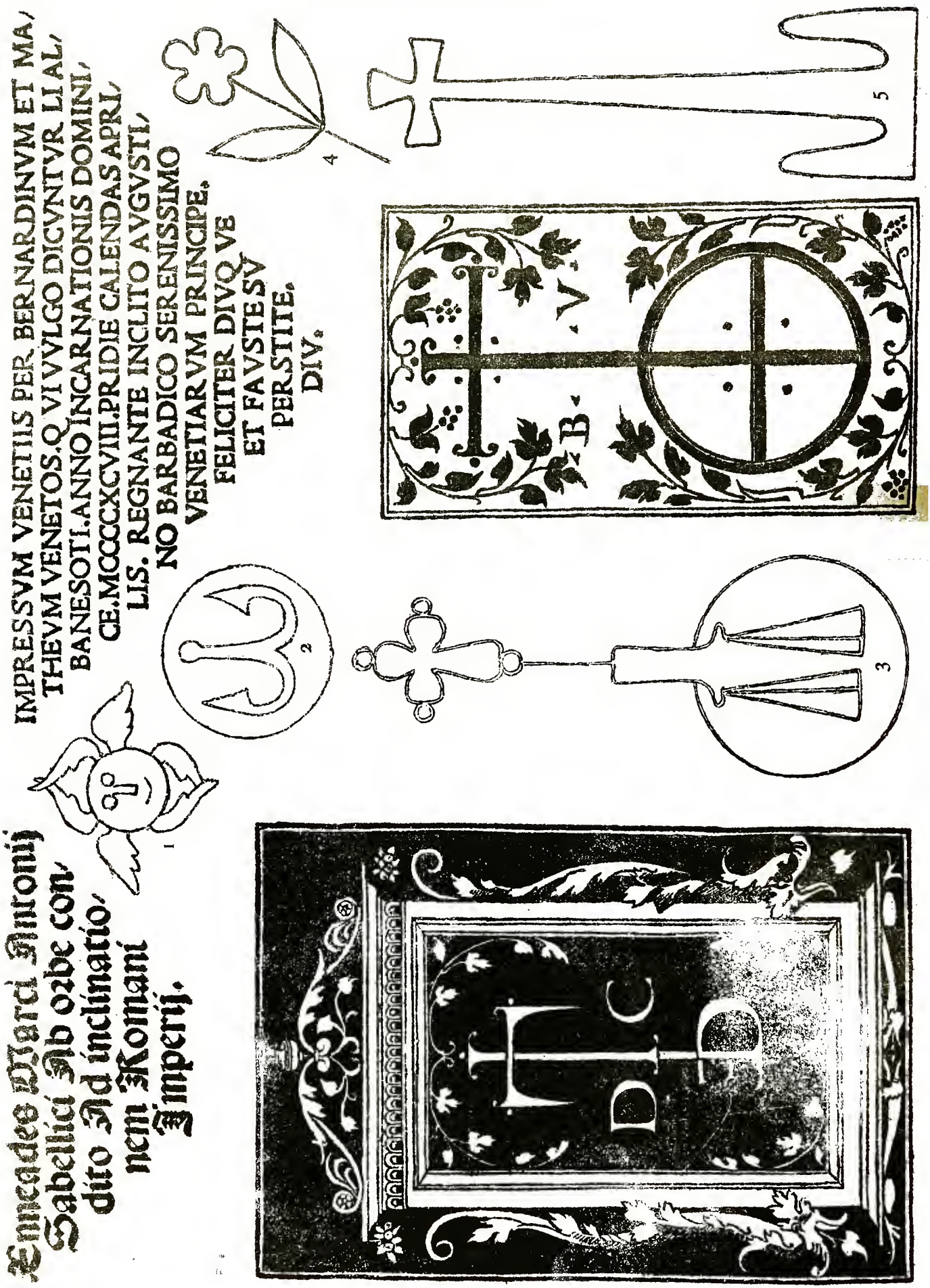


1497-F

⁊ Iulii Firmici Materni Junioris Siculi Viri Clarissimi ad Mauortiũ Lollianum Fascibus Cãpaniæ Romanæ prouinciæ procõsulem designatum; per Diuum Cæsarem Constãtinum Maximũ Patrocinũ defensionis Matheseos incipit.

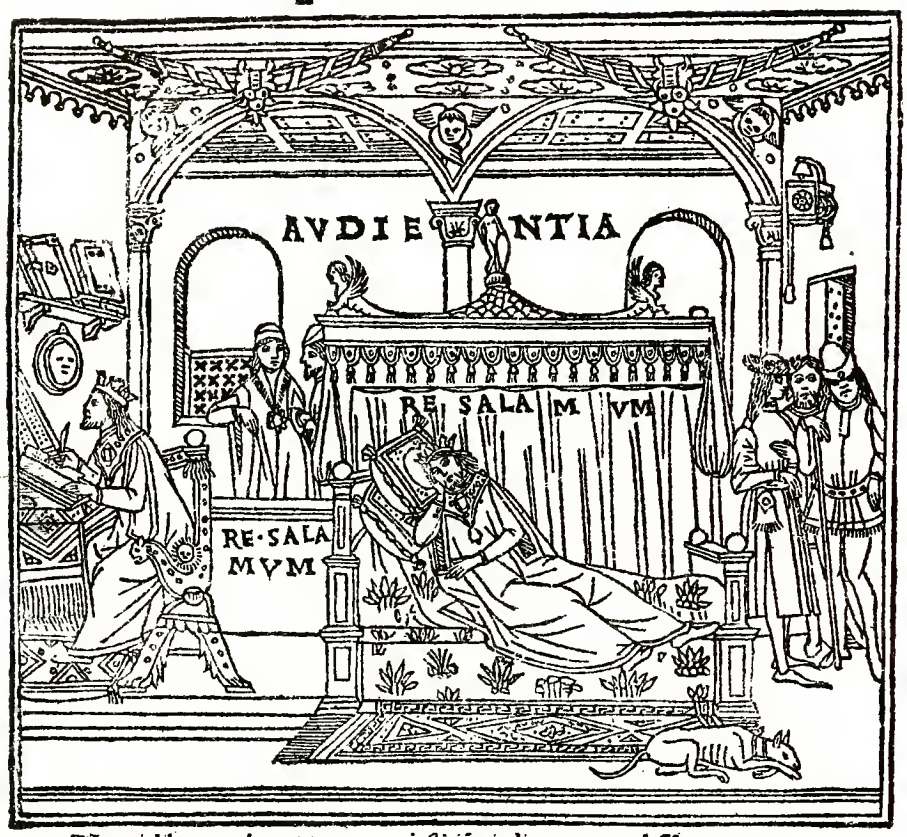
PROOEMIVM.

LIM tibi hos libellos Mauorti decus nostrum: edituq; me esse promiserã. Veq; me diu inconstãtia uerecunde retardauit: & ab isto scribendi studio dubia trepidatio me reuocauit. Cum fragilitas ingenii mei nihil se scire tale posse conciperet: qd dignum fore tuis auribus iudicaret. Nam cum esses in campaniæ prouinciæ fascibus cõstitutus: cuius te administrationis meritum maxima honoris dignitate nobilitat: occurri tibi rigore hyemalium pruinarum: & prolixi itineris diuersitate confectus: illic tu languentis & fatigati corporis mei senium enixus es: & fidis: & religiosissimis amicitiæ releuare fomentis. Cum itaq; ad pristinum statum me solatiis ac medelis tuis sanitas restituta reuocasset: recolentes inuicem pristinos actus: & ad memoriam reuocantes: honestas & uarias sermonum fabulas serebamus. Posteaq; de talibus ac decessibus nostris confabulati sumus: scrutatus me es (sicut me ministi) totius Siciliæ sicum: quam incolo: & unde oriun-


Eneades Marci Antonij Sabellici Ab orbe condito Ad inclinationem Romani Imperij.
IMPRESSVM VENETIIS PER BERNARDINVM ET MATHEVM VENETOS.Q VI VVLGO DICVNTVR LI ALBANESOTI.ANNO INCARNATIONIS DOMINI CE.MCCCCXCVIII.PRIDIE CALENDAS APRILIS. REGNANTE INCLITO AVGVSTINO BARBADICO SERENISSIMO VENETIARVM PRINCIPE.
FELICITER DIVQ VE ET FAVSTE SV PERSTITE. DIV.
1
2
3
4
5

6

Prouerbia



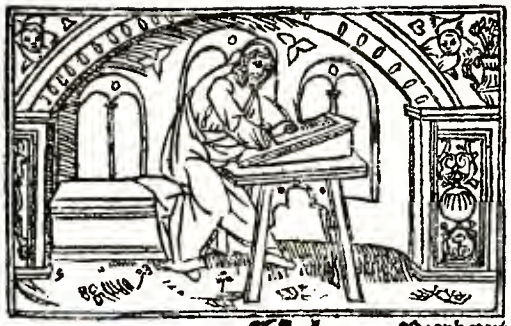
Incipit liber puerbiorum.
C.S. Intitulatio iscribit: ſlibat vtilitas
ꝓpis audit sapie ꝓmedat. phibet filiʒ ne ac
geſcat blandicijs. nec erat i vij ſpcoꝝ. et hiti
cor: ſapia eſt. I

Parabo
le ſalomonis filij
dauid regis iſra
el ad ſciendā ſapiē
tiam et diſciplinā
ad intelligendaz
verba prudentie
et ſuſcipiendā eru
ditionē doctrine
iuſticiā et iudicium et equitatē. Vt detur pu
llis aſtutia: et adoleſcenti ſcientia et intellect
Audiens ſapiens ſapientior erit: et intelli
gens gubernacula poſſidebit. Et animaduer
tet parabolam et interpretationem verba ſa
pientum et enigmata eorum. Timor domini
principium ſapientie. Sapientiam atqz do
ctrinam ſtulti deſpiciunt. Audi fili mi diſci
plinam patris tui: et ne dimittas legem mtis
tue. vt addatur gratia capiti tuo et torques
collo tuo. Fili mi ſi te lactauerint peccatores
ne acquieſcas eis. Si dixerint veni nobi
ſcum inſidiemur ſanguini abſcondamus
tenticulas contra inſontem frustra deglu
tiamus eum ſicut iſernus viuētē et integrum

Ps. iiio.
Ecci. i. b
infra. 9

B

1498-B



Poc n
typhi ſ̃bu chriſti
quã dedit illi ds
palam facere ſer
uis ſuis q̃ opor-
tet fieri cito ⁊ ſi-
gnificauit mittẽs
p angelũ ſuũ ſer
uo ſuo ioãni q te
ſtimoniũ phibu
it verbo dei ⁊ te-

dẽ vox aquarũ
tera ſua ſtella
dius vtraq; pa
ſicut ſol lucet in
eũ ceci di ad pe
poſuit dexterã
re. Ego ſum pri
⁊ fui mortuus
lor ⁊ hẽo claue
go q̃ vidiſti ⁊ q̃
hec. Sacramẽti
in dextera mea

Iudas
ieſu xpi ſeruus:
ſr aũt iacobi bie
g ſũti deo pfe di
lectis: ⁊ xpo ieſu
conſeruatis ⁊ voca
tis. Miſericordia
vob ⁊ pax ⁊ cha-
ritas adimpleat
Chariſſimi: oẽm
ſollicitudinẽ faci
ens ſcribẽdi vob

Prophetauit
enoch: dicẽs. E
ſuis facere iu
dicio de omib
pie egerũt: ⁊
deũ peccatoꝝ
ſceleſtorum: ſm o
rũ logꝰ ſu bi
Vos aũt cariſſ
dicta ſũt ab
bãt vobis qui
illuſores ſ̃ ſ
b. Hi ſũt q ſe

Et hec
verba libri que
ſcripſit baruch
filius nerie filij
maaſie filij ſede
chie filij ſedeci fi
lij helchie: i ba-
bylonia in ãno
quito ⁊ in ſepti
ma die menſis:
in tpe quo cepe

am in conſpec
tu ſo orate ad dc
peccauimus d
ſus furor eius
Et legite libr
citari in tẽplo
portuno. ⁊ dici
bis aũt pfuſio
of iuda ⁊ hita
cipibus noſtri
nſis ⁊ pũb no
noſtrũ: ⁊ nõ er

tus conuerſa
tnes ⁊ prope
ui: per quem
nta ignis ar
s ⁊ nouam
nus in qui
uod chariſſi
maculati ⁊ i
ini noſtri ie.
em arbitra
noſter pau
inaz ſcripſit

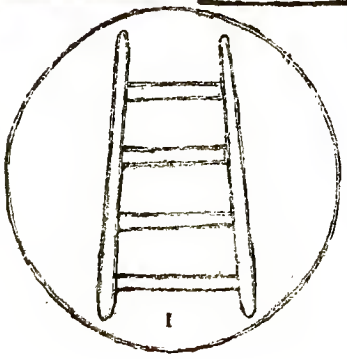
Quod fuit ab
initio: quod audi
mus quod vidi
mus oculis no
ſtris quod pſpe
rimus: ⁊ manus
nre contrectauẽ
runt de verbo v
te: ⁊ vita manifẽ
ſtata ẽ. ⁊ vidimus
⁊ teſtamur ⁊ an

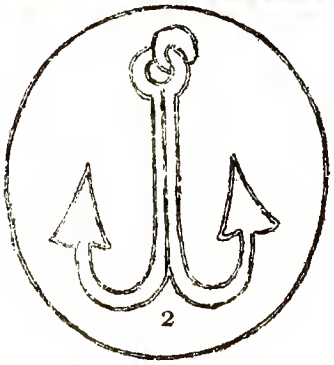
CINCOMENZA LA VTILISSIMA OPERA CHIAMATA TRANSITO DI SANCTO HIERONIMO DOCTORE EXCELLENTISSIMO ET PRIMO DE LA SVA SANCTISSIMA VITA COMINZIA IL PROEMIO

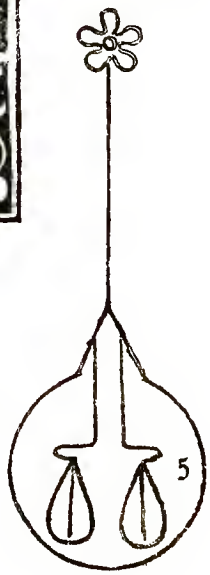
AVEGNA Non me dubito a molto a molte p sone essere manifesto il locho doue nascete Hieronymo: & sotto q̃ li preceptori fusse erudito: & i qual locho doppo la morte il suo sanctissimo corpo fu sepulto: nientedimeno a cui il tempo non basta a potere molte cose legere: uolendo questa picola operetta trãscorrere porta in brieue compendio.

CDel beato Hieronymo la uita & morte intendere.

Hieronymo adunche fu figliolo de Eusebio nobile huomo come: esso nel suo libro de uiris illustribus apertamente dechiara. & nato del castello di Stridone che gia da Gothi fu distrutto: che sta tra confini di Dalmatia & Pannonia & meritamente e nato de Eusebio pero che Eusebio in lingua attica tanto significa quanto in nostro pietoso. Et Hieronymo in lingua Colica significa in nostra sancta lege: laquale congruante e figliola de la pietade. Et essendo q̃sto anchora fanciullo ando a Roma: & fu pienamẽte amaestrato de littere grece: hebree: & latine. In grammatica hebe per maestro Donato: in rhetorica hebe Victorino oratore: cõcesso dechiara ne la sua cronica dicendo. Donato grãmatico & Victorino rhetorico: furon a Roma mei degni preceptori. Poi in







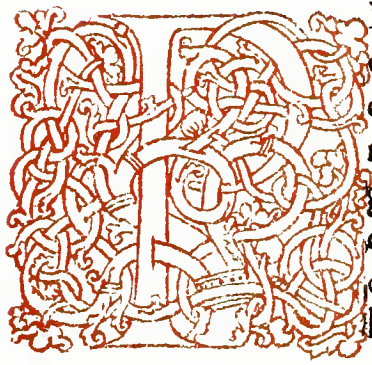
Libro dl maestro e dl discipulo

1499 - A

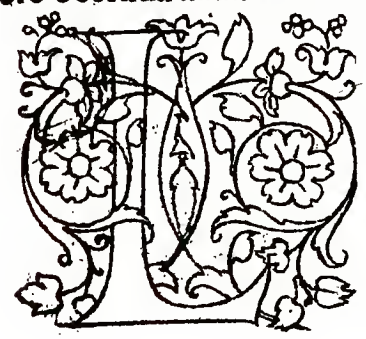
POLIPHILO INCOMINCIA LA SVA HYPNEROTOMACHIA AD DESCRIVERE ET LHORA, ET IL TEMPO QVANDO GLI APPARVE IN SOMNO DI RITROVARSI IN VNA QVIETA ET SILENTE PIAGIA, DI CVLTO DISERTA. DINDI POSCIA DISAVEDVTO, CON GRANDE TIMORE INTRO IN VNA INVIA ET OI ACA SILVA.

HYPNEROTOMACHIA POLIPHILI.

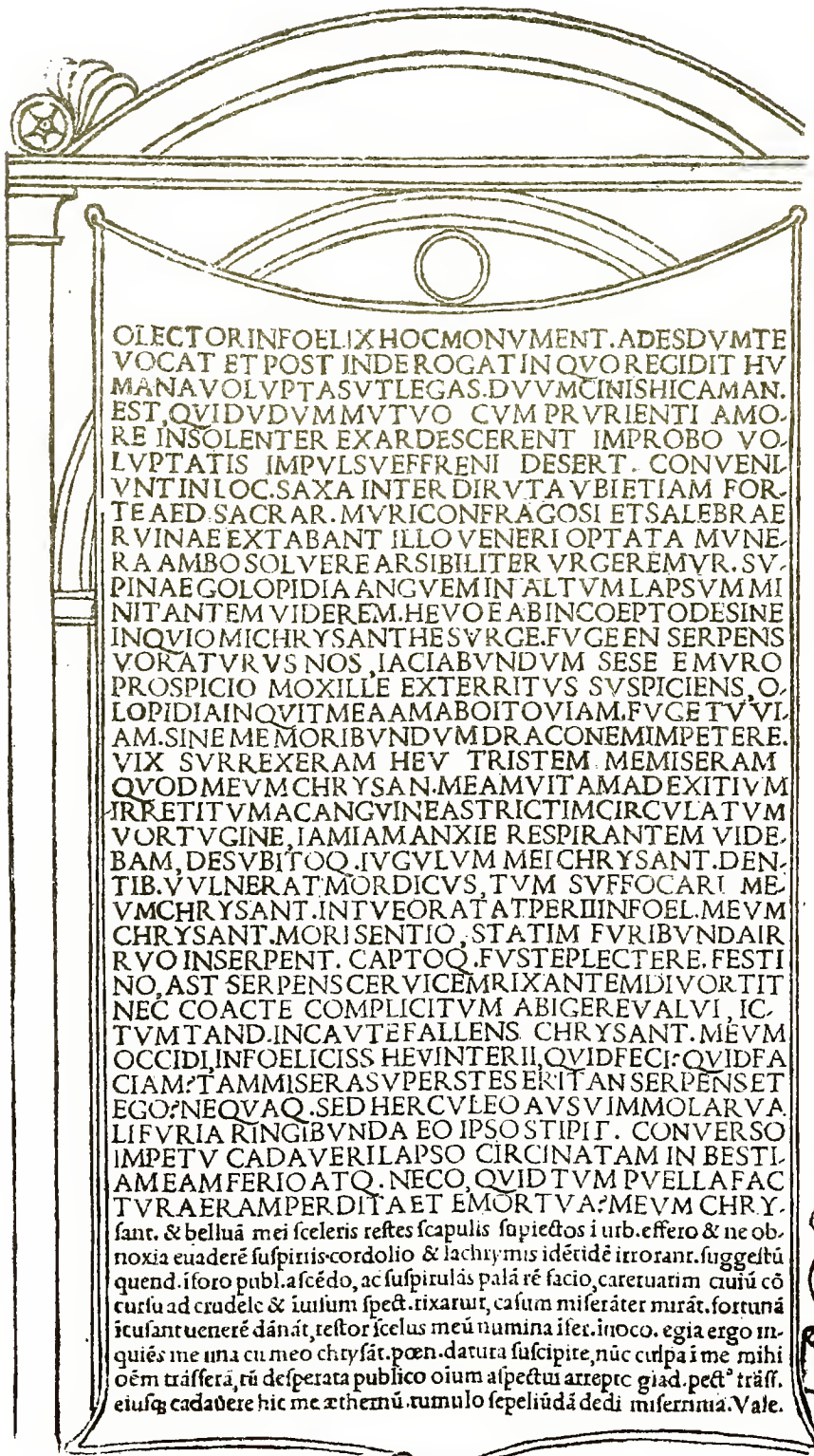
AVRORAE DESCRIPTIO.



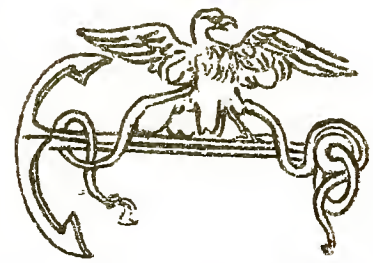
PHOEBO IN QVEL HORA MANANdo, che la fronte di Matuta Leucothea candidaua, fora gia dalle Oceane unde, le uolubile rote sospese non dimonstraua, Ma sedulo cum gli sui uolucri caballi. Pyroo primo, & Eoo alquanto apparendo, ad dipingere le lycophe quadrige della figliola di uermigliante rose, uelocissimo insequentila, non dimoraua. Et corruscante gia sopra le cerulee & inquiete undule le sue irradiante come crispulauano. Dal quale aduenticio in quel punto occidua dauase la nõ cornuta Cynthia, solicitando gli dui caballi del

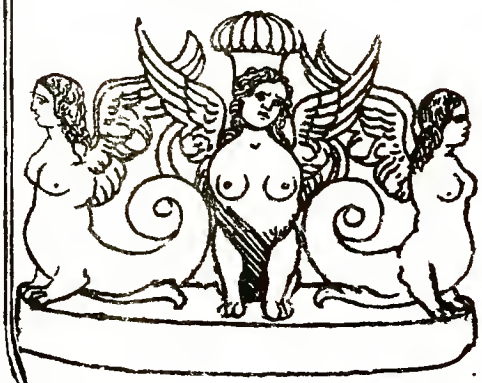


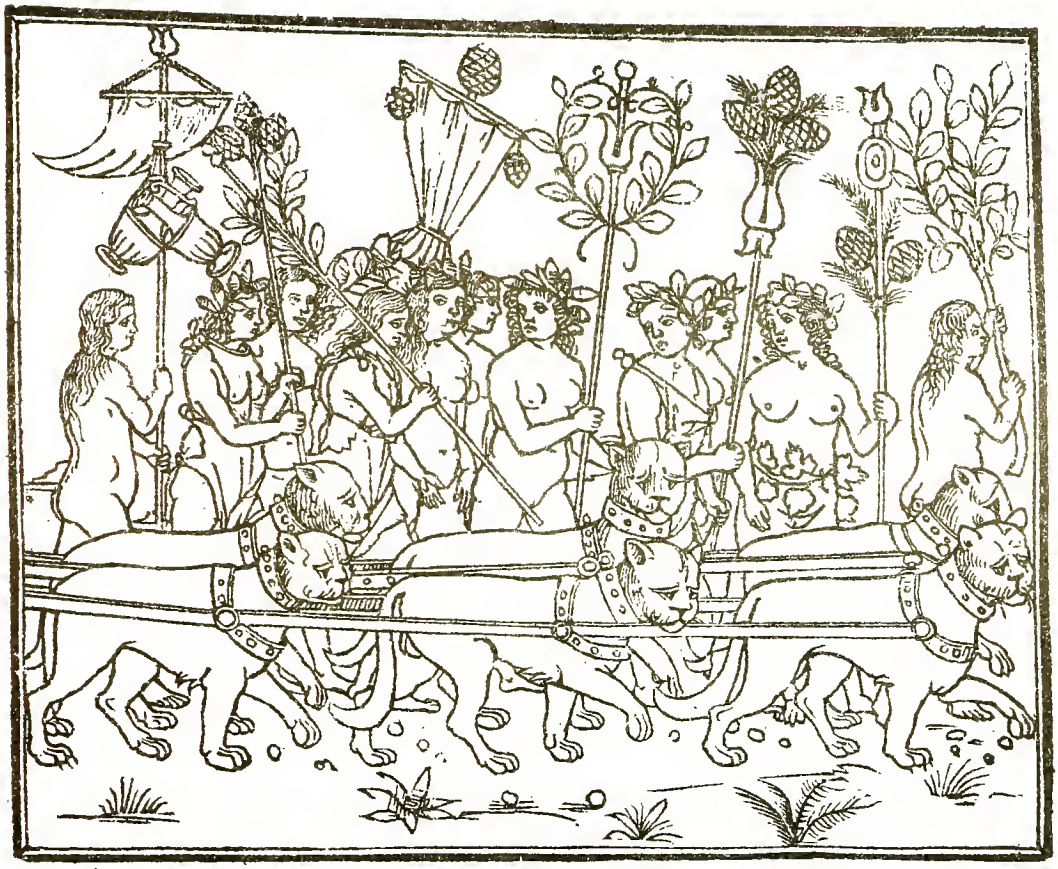
louno cãdido & laltro fusco, trahẽti ad luĩti gli Hemisperii peruenuta, & dalla puia stella In quel tempo quãdo che gli Rhiphæi mõrigidecia piu lalgente & frigorifico Euro cũ do el mandaua gli teneri ramuli, & ad iquieta i iũci & debili Cypiri, & aduexare gli pliche ti salici, & proclinare la fragile abiete sotto gli



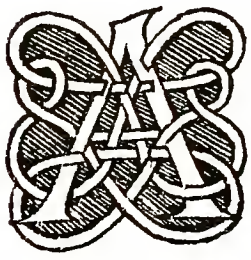
OLECTOR INFOELIX HOC MONVMENT. ADES DVM TE
VOCAT ET POST INDE ROGAT IN QVO RECIDIT HV
MANA VOLVPTAS VT LEGAS. DVVM CINISHICAMAN.
EST, QVID VDVM MVTVO CVM PRVRIENTI AMO-
RE INSOLENTER EXARDESCERENT IMPROBO VO-
LVPTATIS IMPVLSV EFFRENI DESERT. CONVENI-
VNT IN LOC. SAXA INTER DIRVTA VBI ETIAM FOR-
TE AED. SACRAR. MVRI CONFRAGOSI ET SALEBRAE
RVINAE EXTABANT ILLO VENERI OPTATA MVNE-
RA AMBO SOLVERE ARSIBILITER VRGEREMVR. SV-
PINAE GOLOPIDIA ANGVEM IN ALTVM LAPSVM MI
NITANTEM VIDEREM. HEV O EA BIN COEPTO DESINE
INQVIO MI CHRYSANTHE SVRGE. FVGE EN SERPENS
VORATVR VS NOS, IACIABVNDVM SESE EMVRO
PROSPICIO MOXILLE EXTERRITVS SVSPICIENS, O-
LOPIDIA INQVIT MEA AMABO IT OVIAM. FVGE TV VI-
AM. SINE ME MORIBVNDVM DRACONEM IMPETERE.
VIX SVRREXERAM HEV TRISTEM MEMISERAM
QVOD MEVM CHRYSAN. MEAM VITAM AD EXITIVM
IRRETITVM A CANGVINE STRICTIM CIRCVLATVM
VORTVGINE, IAM IAM ANXIE RESPIRANTEM VIDE-
BAM, DESVBITO Q. IVGVLVM MEI CHRYSANT. DEN-
TIB. VVLNERAT MORDICVS, TVM SVFFOCARI ME-
VM CHRYSANT. INTVEORAT AT PERIII INFOEL. MEVM
CHRYSANT. MORI SENTIO, STATIM FVRIBVNDA IR
RVO INSERPENT. CAPTO Q. FVSTE PLECTERE. FESTI
NO, AST SERPENS CERVICEM RIXANTEM DIVORTIT
NEC COACTE COMPLICITVM ABIGERE VALVI, IC-
TVM TAND. INCAVTE FALLENS CHRYSANT. MEVM
OCCIDI, INFOELICISS HEV INTERII, QVID FECI? QVID FA
CIAM? TAMMISERA SVPERSTES ERIT AN SERPENS ET
EGO? NEQVAQ. SED HERCVLEO AVSV IMMOLAR VA.
LI FVRIA RINGIBVNDA EO IPSO STIPIT. CONVERSO
IMPETV CADAVERI LAPSO CIRCINATAM IN BESTI-
AM EAM FERIO ATQ. NECO, QVID TVM PVELLA FAC
TVRA ERAM PERDITA ET EMORTVA? MEVM CHRY-
sant. & belluā mei sceleris restes scapulis supiectos i urb. effero & ne ob-
noxia euadere suspiritis cordolio & lachrymis idētidē irroranr. suggestū
quend. iforo publ. ascēdo, ac suspirulās palā rē facio, careruarim cuiū cō
cursu ad crudele & iustum spect. rixaruit, casum miserāter mirāt. fortunā
icusant uenerē dānāt, restor scelus meū numina iser. inoco. egia ergo in-
quiēs me una cu meo chrysāt. pœn. datura suscipite, nūc culpa i me mihi
oēm trāsferā, tū desperata publico oium aspectui arrepte giad. pect° trāss.
eiusq; cadauere hic me æthernū tumulo sepeliūdā dedi miserrima. Vale.



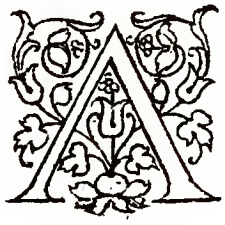


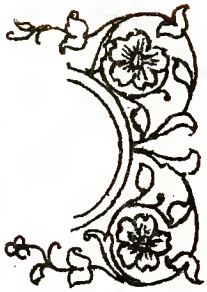


LA MVLTITVDINE DEGLI AMANTI GIOVENI, ET DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLIPHILO FACVNDAMENTE DECHIARA, CHI FVRONO ET COME DAGLI DII AMATE. ET GLI CHORI DE GLI DIVI VATICANTANTI VIDE.

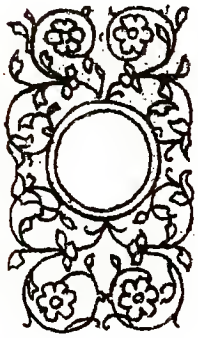


ALCVNO MAI DI TANTO INDEFESSO ELOquio aptamente se accommodarebbe, che gli diuini archani disertando copioso & pienamente potesse euadere & uscire. Et expressamente narrare, & cum quanto diua pompa, indesinenti Triumphi, perenne gloria, festiua lætitia, & fœlice tripudio, circa a queste quatro iuisitate seiuge de memorando spectamine cum parole sufficientemente exprimere ualesse. Oltra gli inclyti adolescentuli & stipante agmine di inumere & periucunde Nymphe, piu che la tenerecia degli anni sui elle prudente & graue & astutule cum gli acceptissimi amanti de pubescente



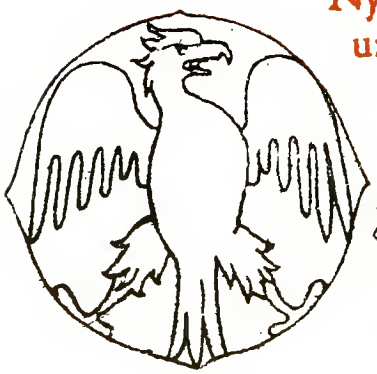


EL SEQVENTE triúpho nõ meno mirauegliosо dl primo. Impo che egli hauea le q̃tro uolubile rote tutte, & gli radii, & il meditullo defu sco achate, di cãdide uéule uagaméte uaricato. Ne tale certam̃te gestoe re Pyrrho cũ le noue Muse & Apolline i medio pulsãte dalla natura ipsso.



Laxide & la forma del dicto q̃le el primo, ma le tabelle erão di cyanco Saphyro orientale, atomato de scintilluledore, alla magica gratissimo, & longo acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exscalpto una insigne Matrõa che dui oui hauea parturito, in uno cubile regio colloca ta, di uno mirabile pallacio, Cum obstetrice stu pefacte, & multe altre matrone & astante Nymphe Degli quali usciua de uno una flammula, & delal tro ouo due spectatissi me stelle.



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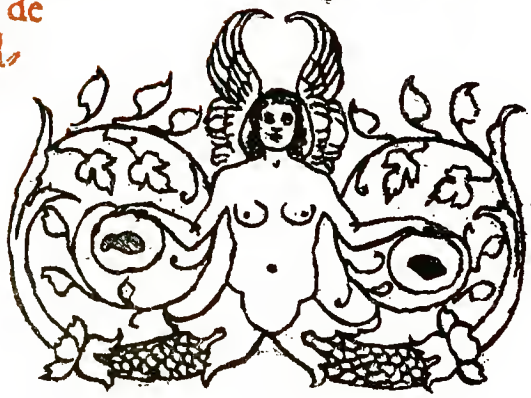
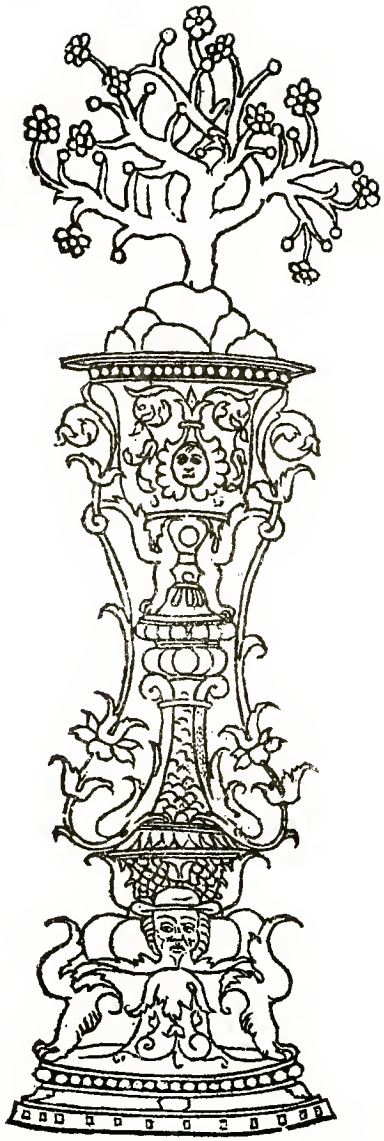
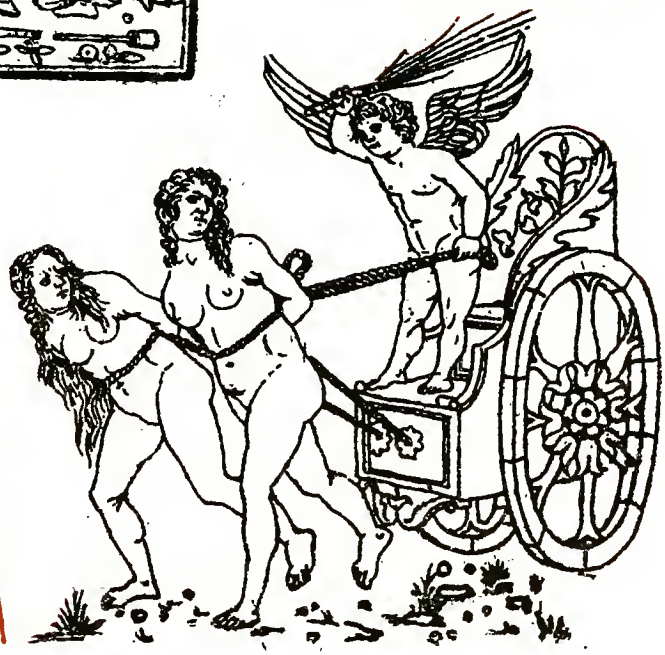
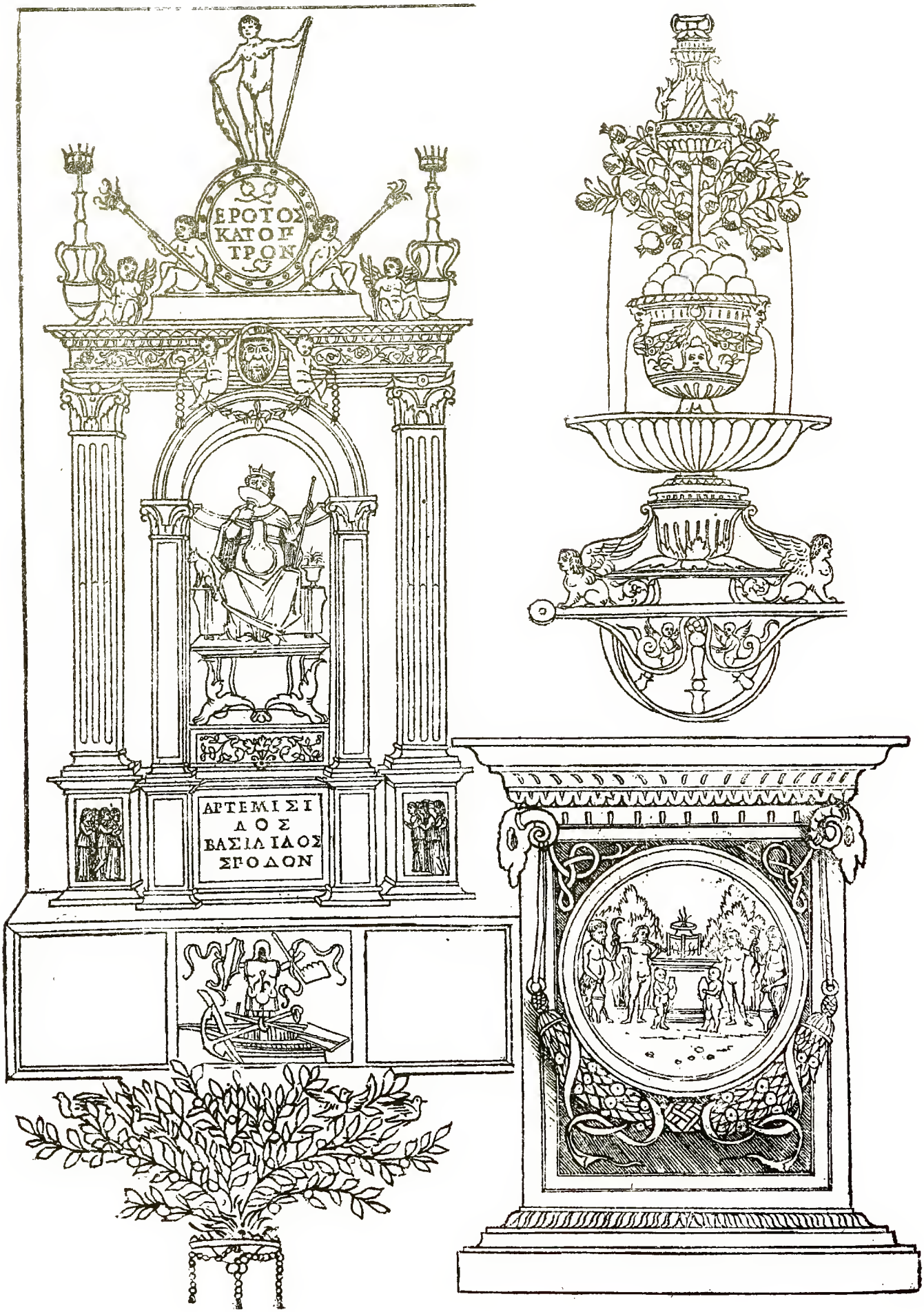


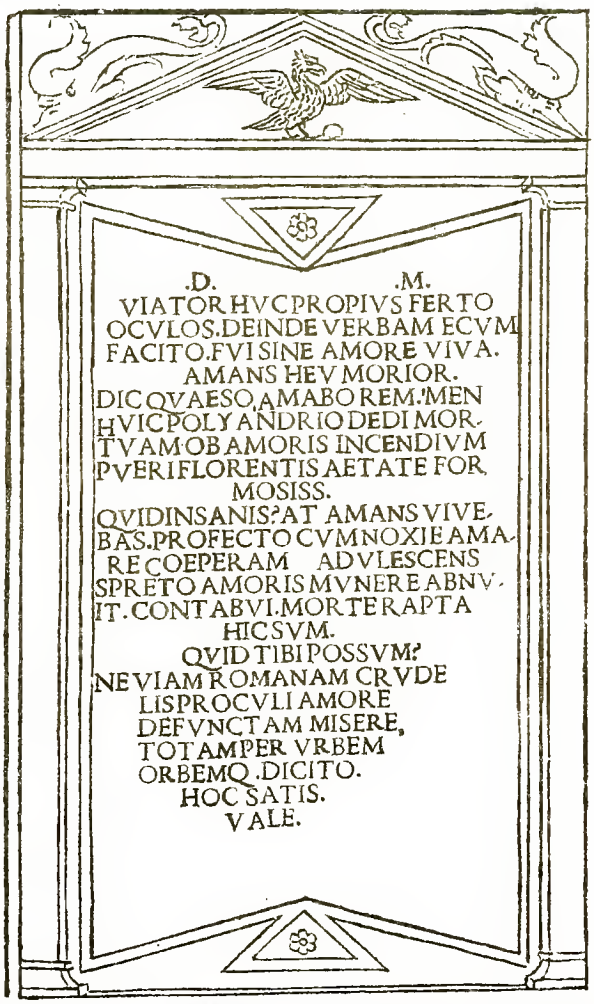


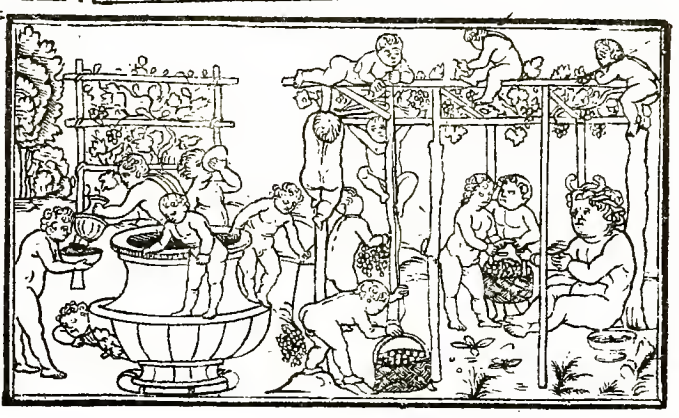
SVPERNA LITAS
CONIVGIS BENI

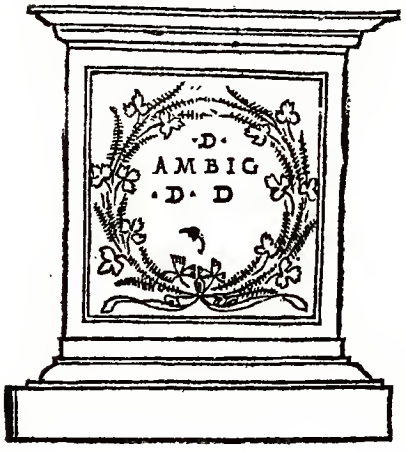


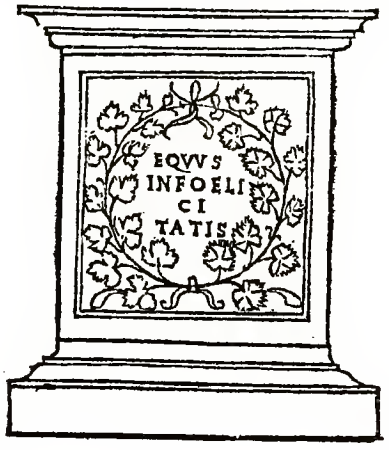

ΕΡΟΤΟΣ
ΚΑΤΟΙΓ
ΤΡΟΝ
ΑΡΤΕΜΙΣΙ
ΔΟΣ
ΒΑΣΙΛΙΔΟΣ
ΣΡΟΔΟΝ

·D· ·M·
QVISQVIS
LECTVRVS
ACCEDIS.CAVESIAMAS.
AT SI NON AMAS,PENSICV
LAMISER QVI SINE AMORE VI
VIT,DVLCE EXIT NIHIL.
AS TEGO TAM DVLCE ANHELANS
ME INCAVTE PERDIDI.ET AMOR
FVIT. EQVO DVM ASPECT VI FOR
MOSISS.DYRVIONIAE PVELLAE VI
RGVNCVLAE SVMMA POLYORI
·APIACERE CVPEREM,CASVDE
SILIENS,PES HAESIT STAPIAE
TRACTVS
INTERII.

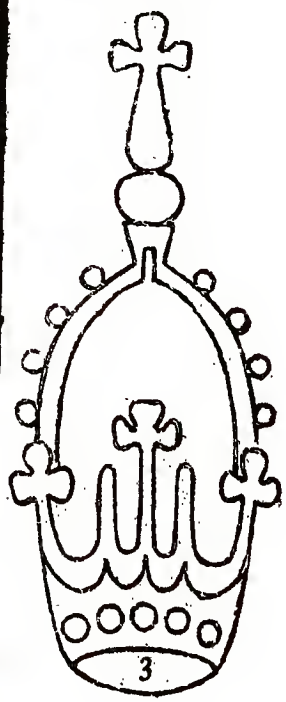

.D. .M.
VIATOR HVC PROPIVS FERTO
OCVLOS.DEINDE VERBAM ECVM
FACITO.FVI SINE AMORE VIVA.
AMANS HEV MORIOR.
DIC QVAESO,AMABO REM.MEN
HVIC POLYANDRIO DEDI MOR.
TVAM OB AMORIS INCENDIVM
PVERI FLORENTIS AETATE FOR.
MOSISS.
QVID INSANIS? AT AMANS VIVE.
BAS.PROFECTO CVM NOXIE AMA.
RE COEPERAM ADVLESCENS
SPRETO AMORIS MVNERE ABNV.
IT.CONTABVI.MORTE RAPTA
HIC SVM.
QVID TIBI POSSVM?
NE VIAM ROMANAM CRVDE
LIS PROCVLI AMORE
DEFVNCTAM MISERE,
TOT AMPER VRBEM
ORBEMQ.DICITO.
HOC SATIS.
VALE.




·D·
AMBIG
·D· D

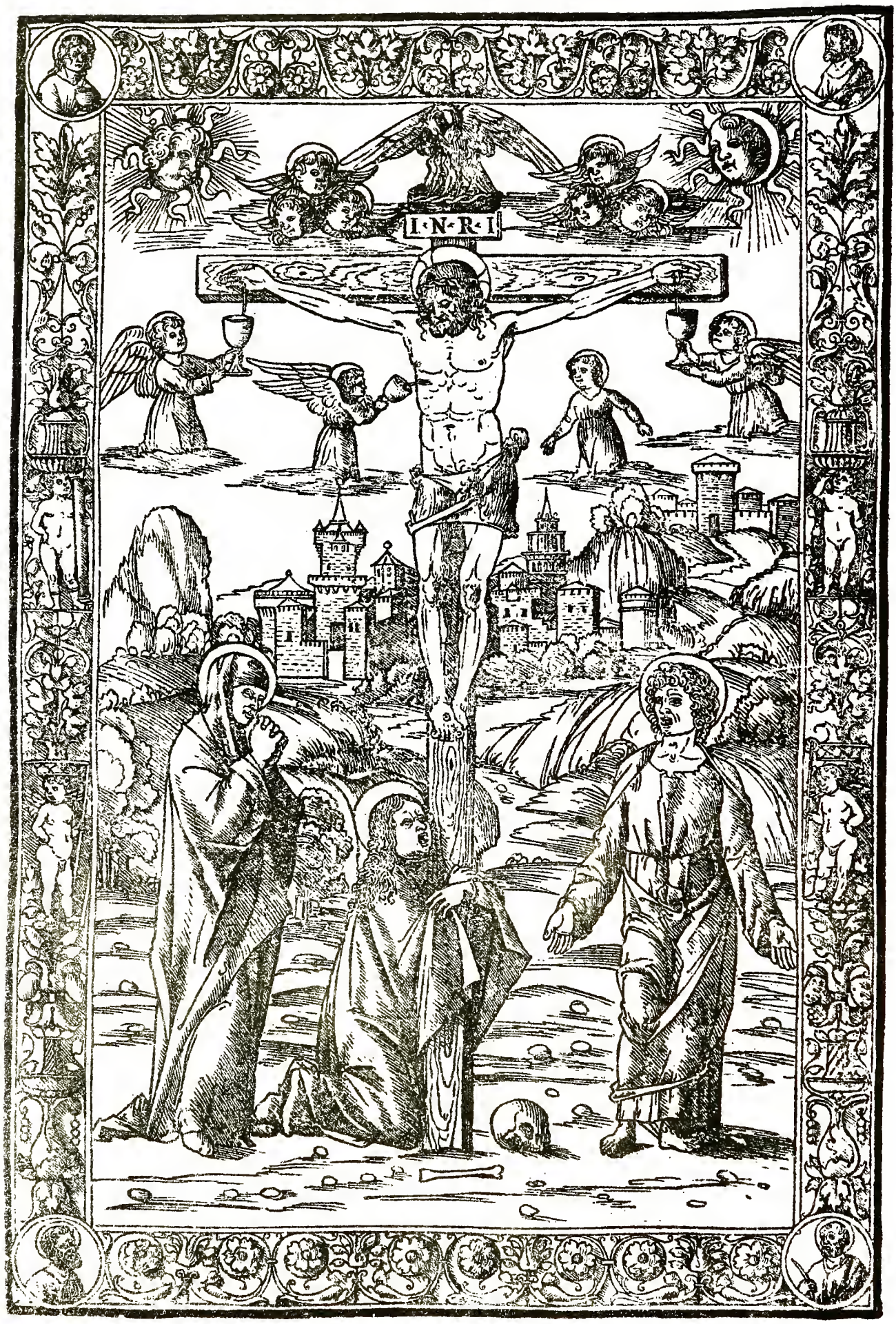

EQVVS
INFOELI
CI
TATIS

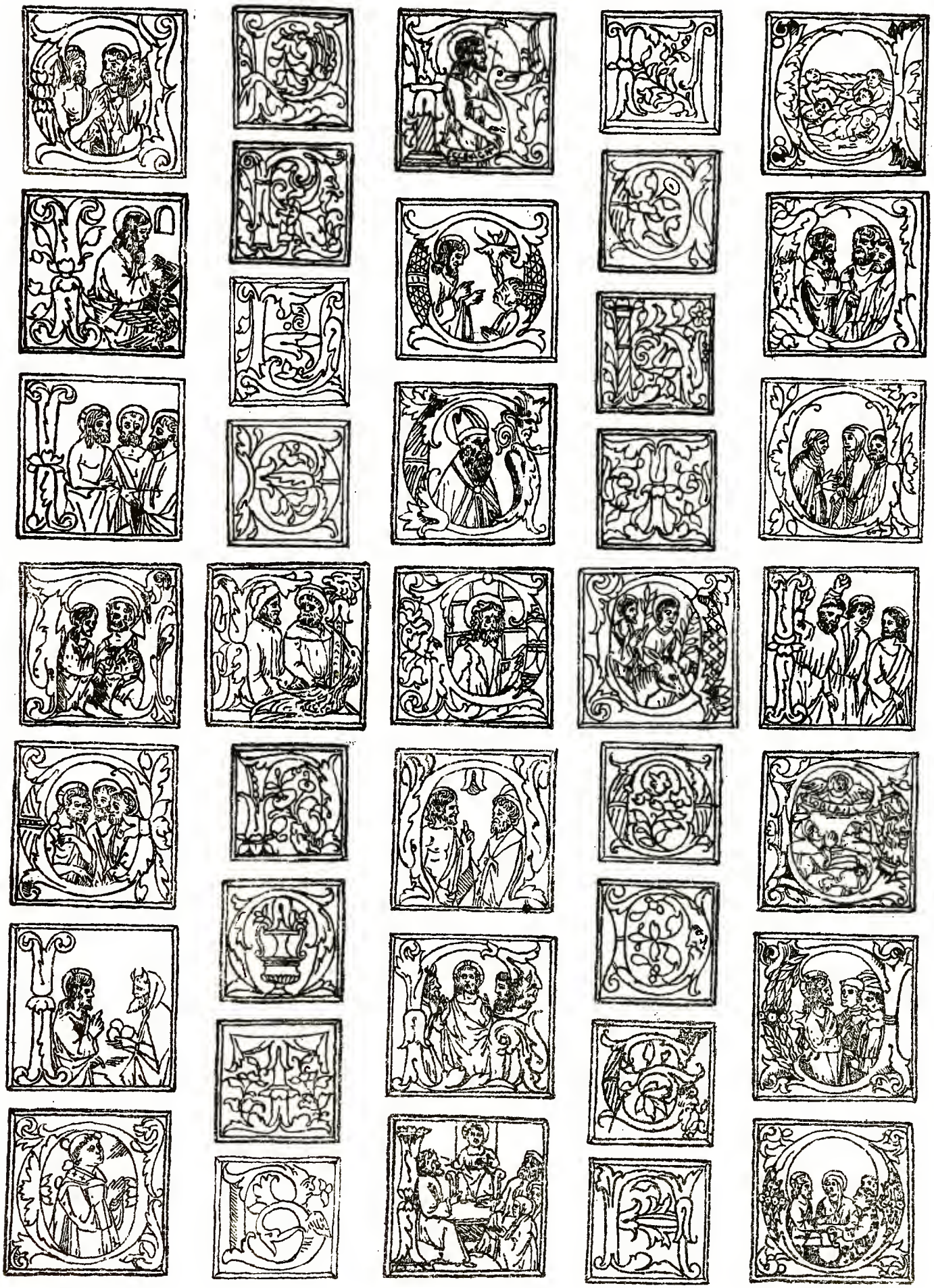
POLIPHILI HYPNEROTOMACHIA, VDI
HVMANA OMNIA NON NISI SO..
MNIVM ESSE OSTENDIT, AT
QVE OBITER PLVRIMA
SGITV SANEQVAM
DIGNA COM..
MEMO..
RAT.

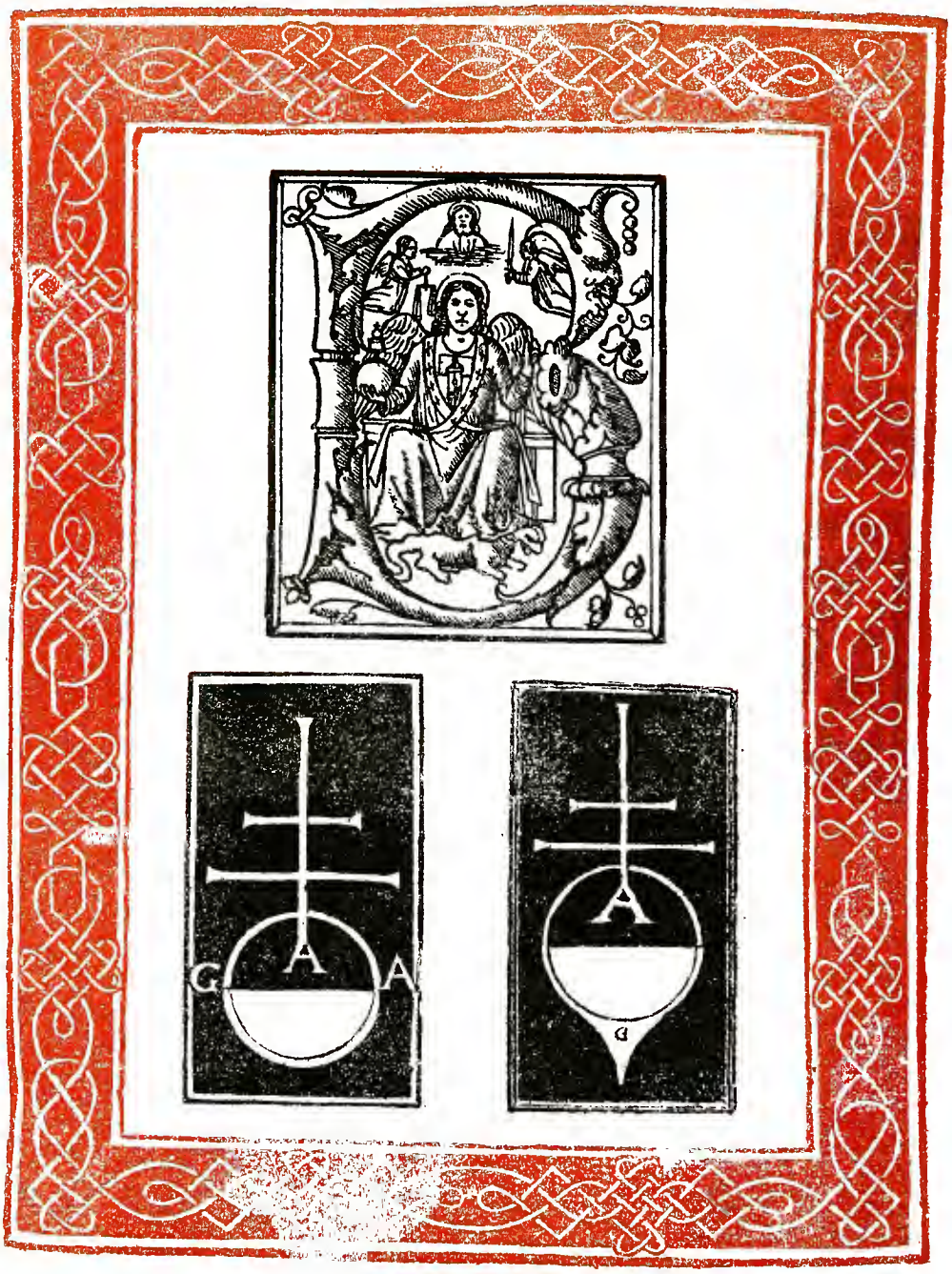


* * *
*

Missale Romanũ cuz multis missis ac bñdictionibus noviter additis in locis suis positis quas cetera missalia impressa non habent: vt patet in tabula.


I·N·R·I




G
A
A
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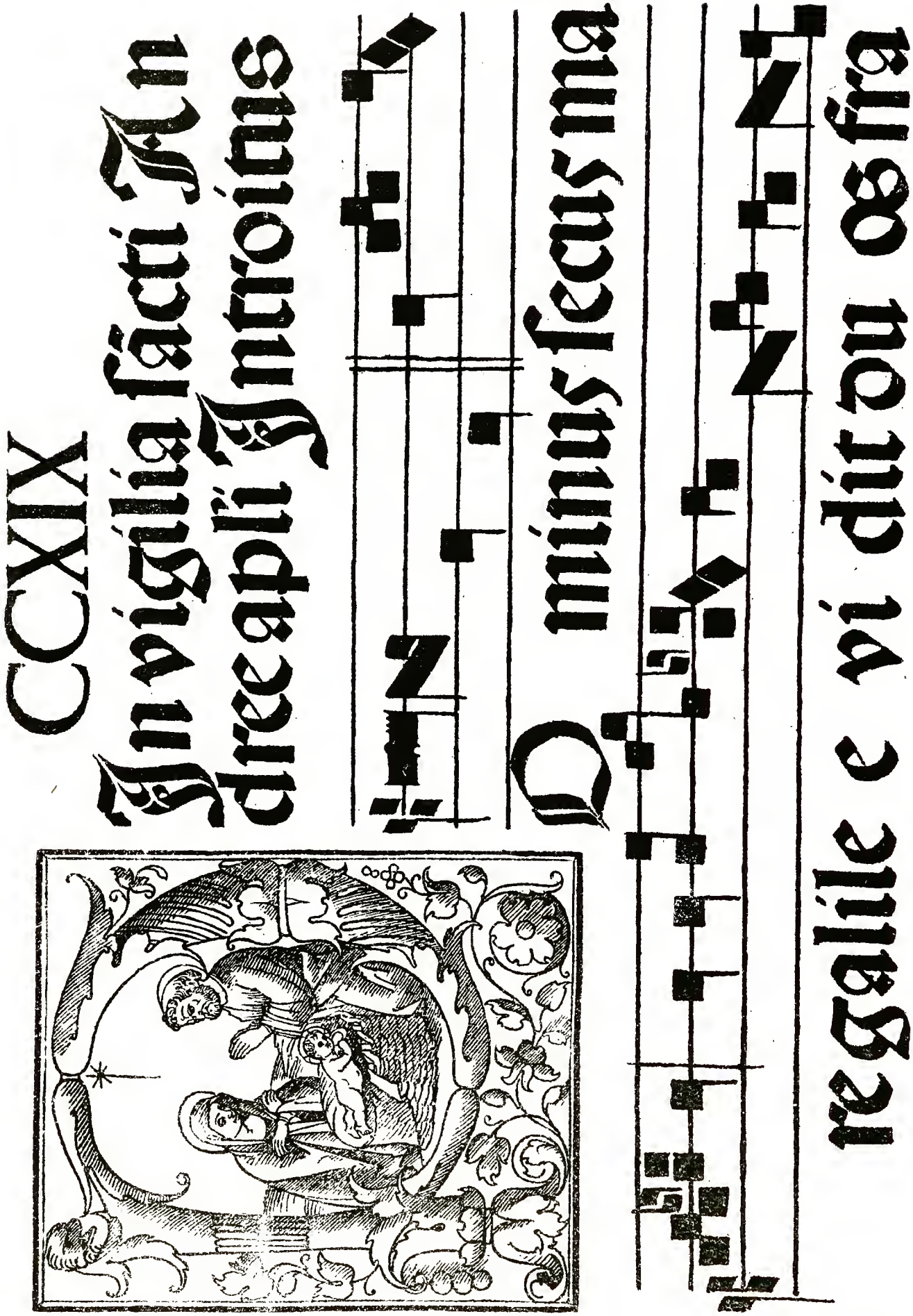
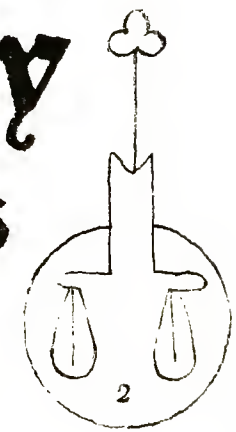
G


CCXIX
In vigilia facti An
dreapli Introitus
minus secus ma
regalile e vi dit ou ofra

1500-A

Offe. Tui sunt celi. xxj. Cõio. Viderũt oẽs. xxj. In octaua scti stephani totum officiũ misse dicit sicut in die: preter orationẽ que dicit: Oipotens sempiterne deus qui primitias. Qui tecum. Et fit cõmemoratio de sancto ioãne: et de innocentibus. In octaua sancti ioannis officium misse dicitur sicut in festo eius. In octaua innocẽtum officium misse dicitur sicut in die: excepto q̃ Gloria in excelsis et Alleluia et Ite missa est. dicunt. In vigilia ephie fit totũ officiũ misse de dñica: preter euangeliũ qd dr̃ de vigilia scz Defuncto herode Introitus. Dum mediũ. xvi. p ordinẽ. In ephia. Introitus.

Graduale fm morem sancte Romane ecclesie: integrũ ⁊ cõpletũ videlicet dñicale: sanctuariũ: cõmune: ⁊ cãtorinũ: siue kyriale: impressũ Venetijs cum priuilegio:



VENEZIA M.CCCCC

ANCTISSI
Christo Gro
orio undecir
Iesu Christo
cõ desiderio
rando io pat
le pecorelle
sca: ricorro
stro pregand
che uoi impariate dalui: elquale con
briosa morte della sanctissima croce: p
mana generatione dele mani deli den
lhomo fece a Dio la possedeuano per

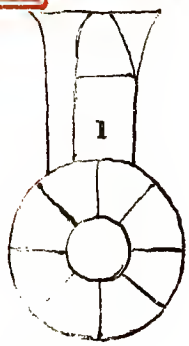
TRANSIIT AD SPONSVM TRIBVS EXORNATA CORONIS

SANCTA CATHARINA DE SENIS.

* a b c d e f g h i k l m n o p q r s t u x y A B C

D E F G H I K L M N O P Q R S T V X Y Z

Stampato in la inclita Cità de Venetia in Casa De Aldo Manutio Romano a di xv. Septembrio. M.cccc.

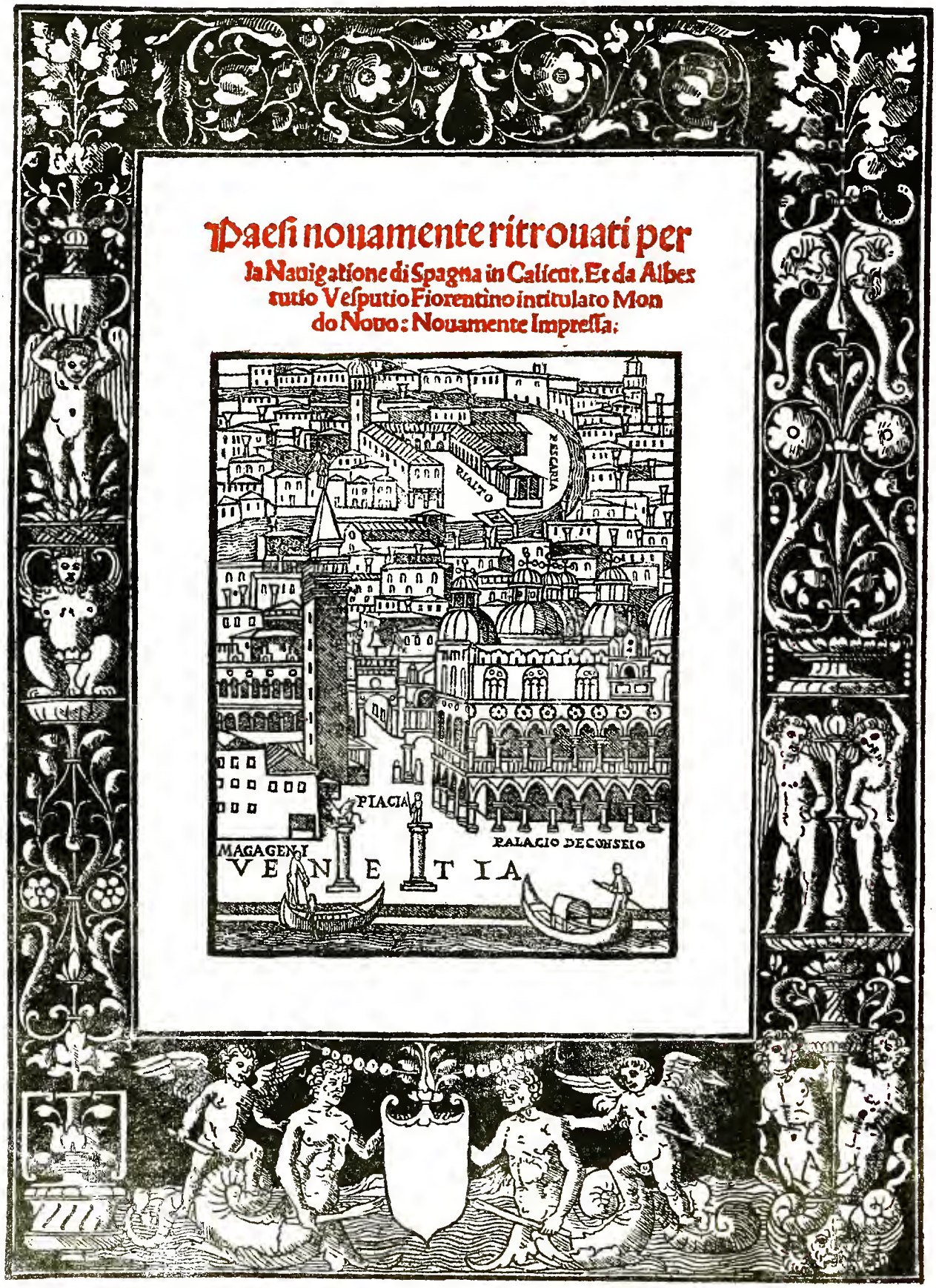


1500-B

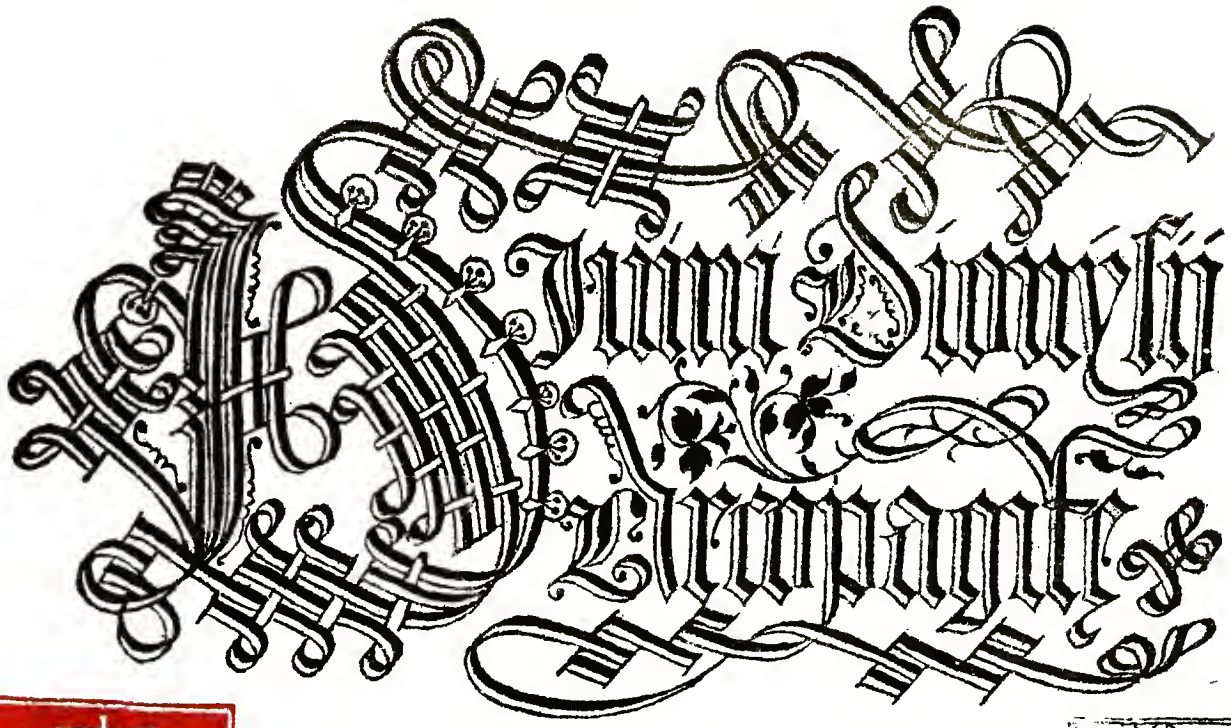
MERCVRIVS PRECETERIS HVIC FAVSTE EMPORIIS ILLVSTRO
VENETIE
M.D

QVORA TVENS
PORTV RESI DEO
HIC NEPTV NVS

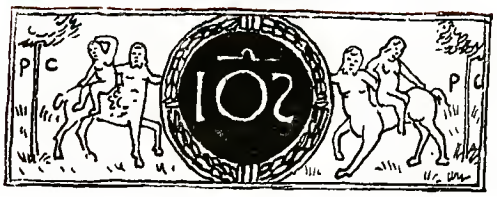
FAVONIVS.
AQVILO.
P
G
EVLTVRNVS
AFFRICVS
A
SVBSOLANVS
AVSTER AFFRICVS.
O
S
AVSTER
VR AVSTER
EVRVS

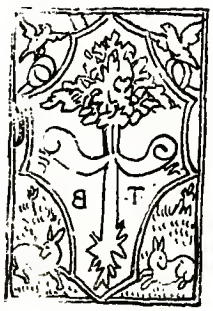

Paesi nouamente ritrouati per
la Nauigatione di Spagna in Calicut. Et da Albe
tutio Vesputio Fiorentino intitulato Mon
do Novo: Nouamente Impressa:
RIALTO
PESCARIA
PIACIA
RALACIO DECONSEIO
MAGAGENI
VENETIA

1501-A

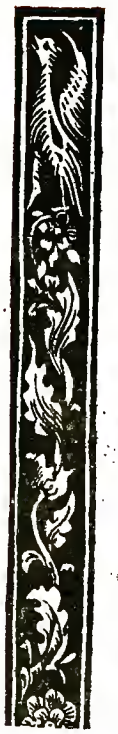


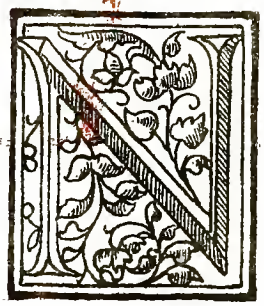
¶ Caelestis hierarchia.
Ecclesiastica hierarchia.
Diuina nomina.





¶ Theologia viuificans Cibus solidus





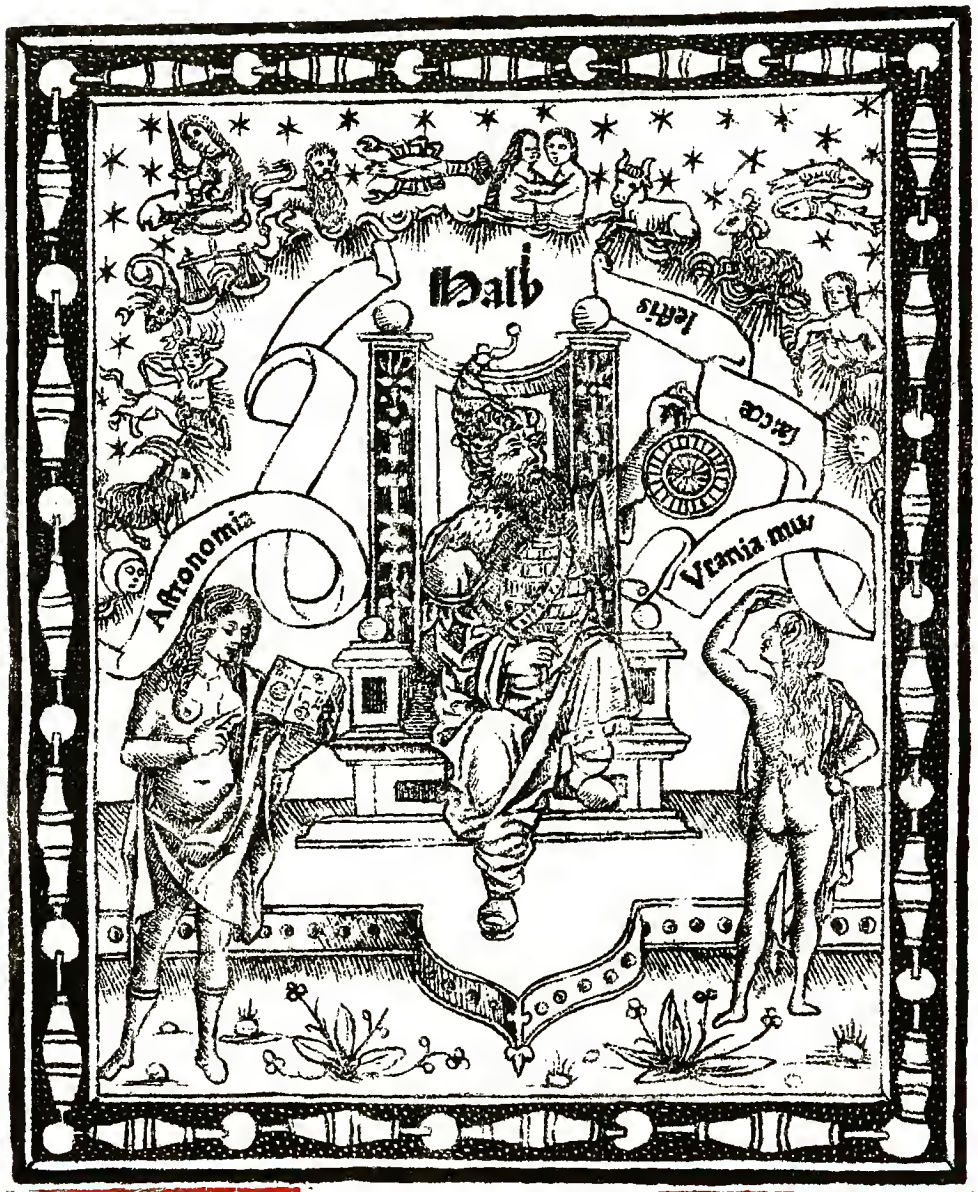
AD LAVDEM ET GLO·SANCTISS·TRINITATIS
PETRVS VRSIOLVS·DVX·VE
Breuiarium monasti-
cum ſm ordinem
Camaldulen-
ſem.

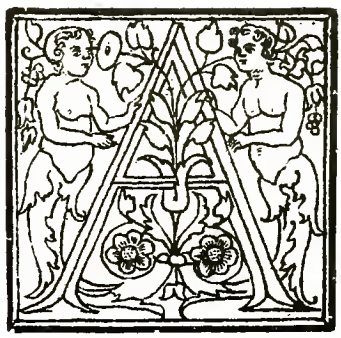
1503 - A

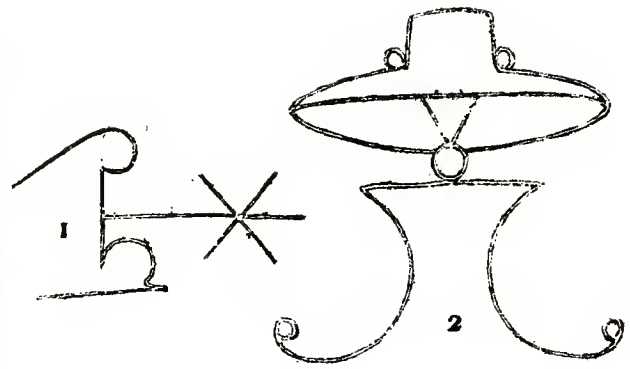
FIORENSA

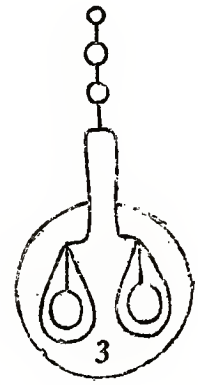
Predarissimus in Judiciis Astrorum Albohazen Haly filius Abenragel Nouiter Impressum z si deliter emendatum ꝛc.

Arien. Taur. Gemi. Cancer. Leo. Virgo. Libra Scorpio. Sagitta. Capri. Aquari. Pisces.






1
2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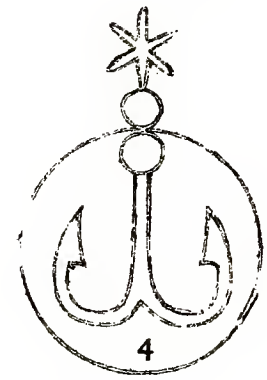
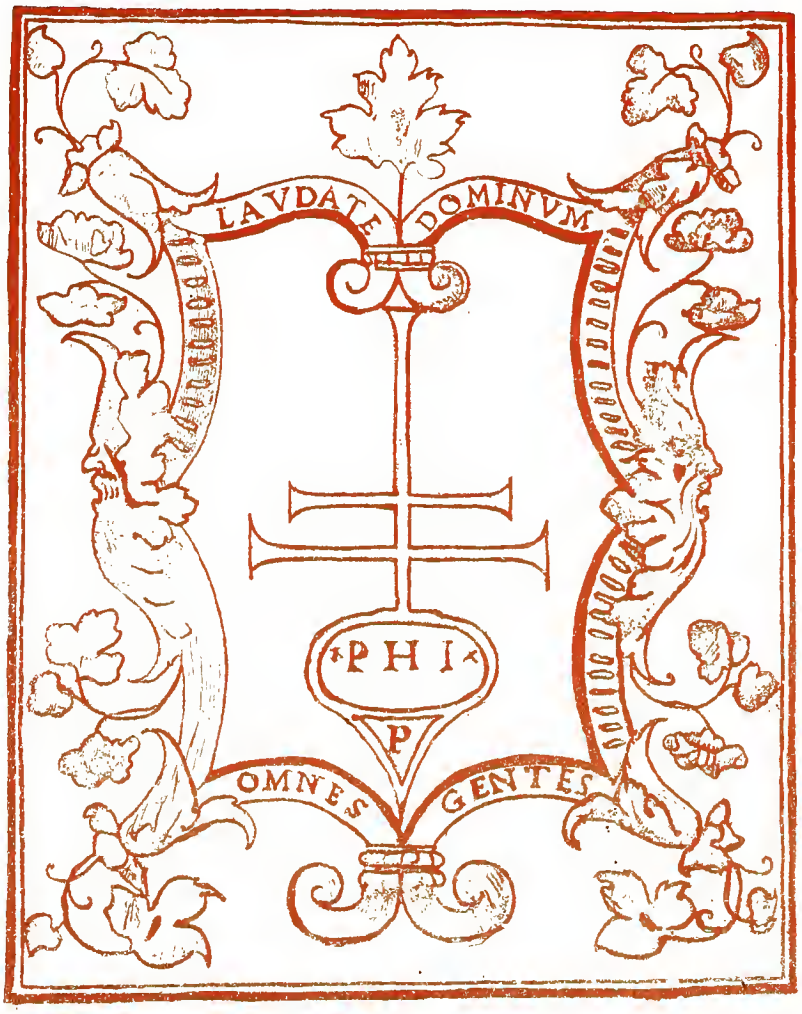

4

Io. Archiepiscopi Cantuariensis Perspectiua communis.

LIBER PRIMVS
CLIBER PRIMVS IN SVPPLEMENTVM SVPPEEMENTI CRONI

15.06–A

PRISCIANVS



INRI
GLADIVS PERTRANSIT
ANIMAM TVAM
SEPVLCRVM IESV CHRISTI

Epistola sancti hieronymi

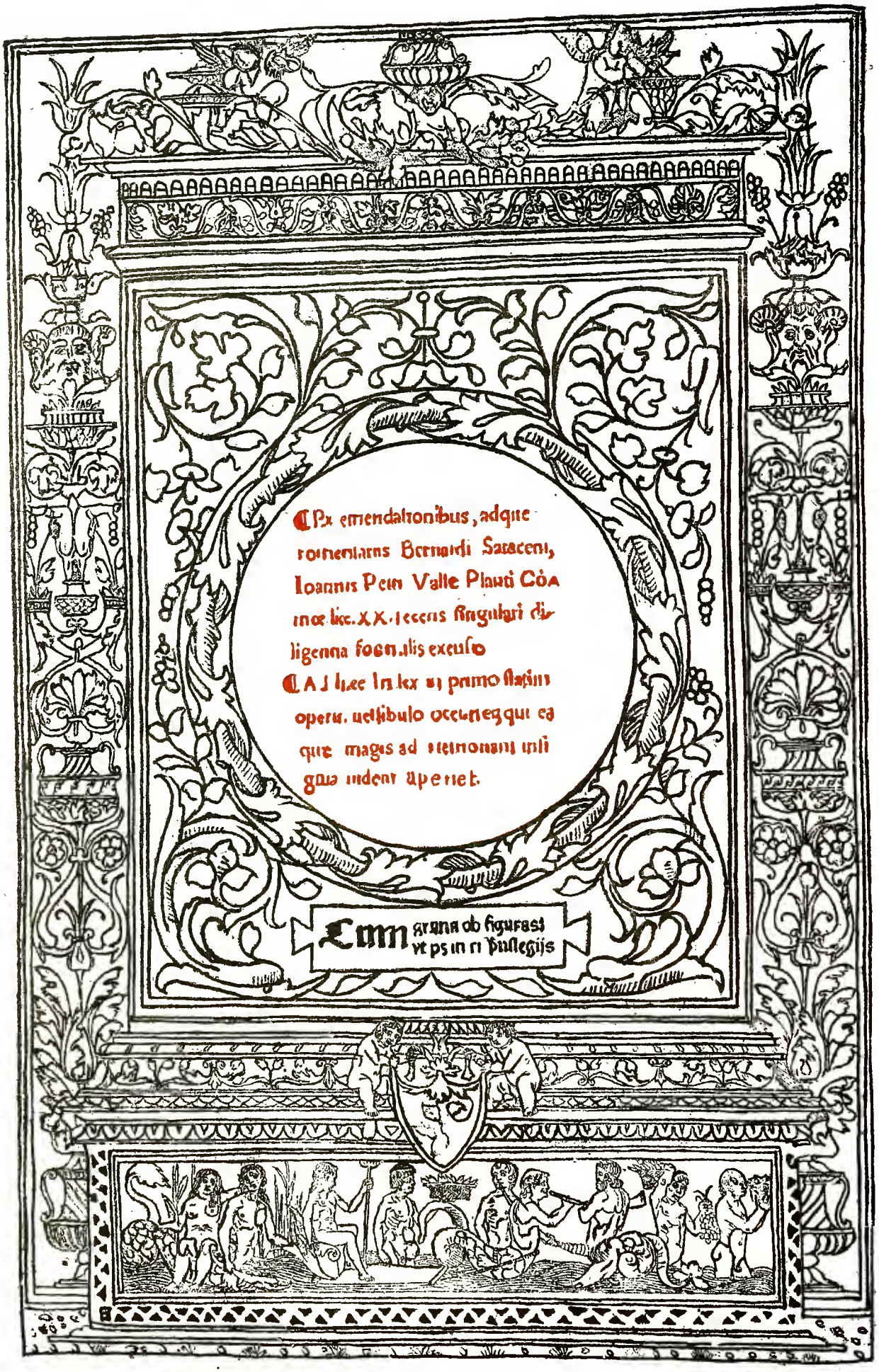
¶ Incipit epla bti hieronymi ad Paulinũ p quia ꝓbus + maior: emente se fuit. Ad tytum

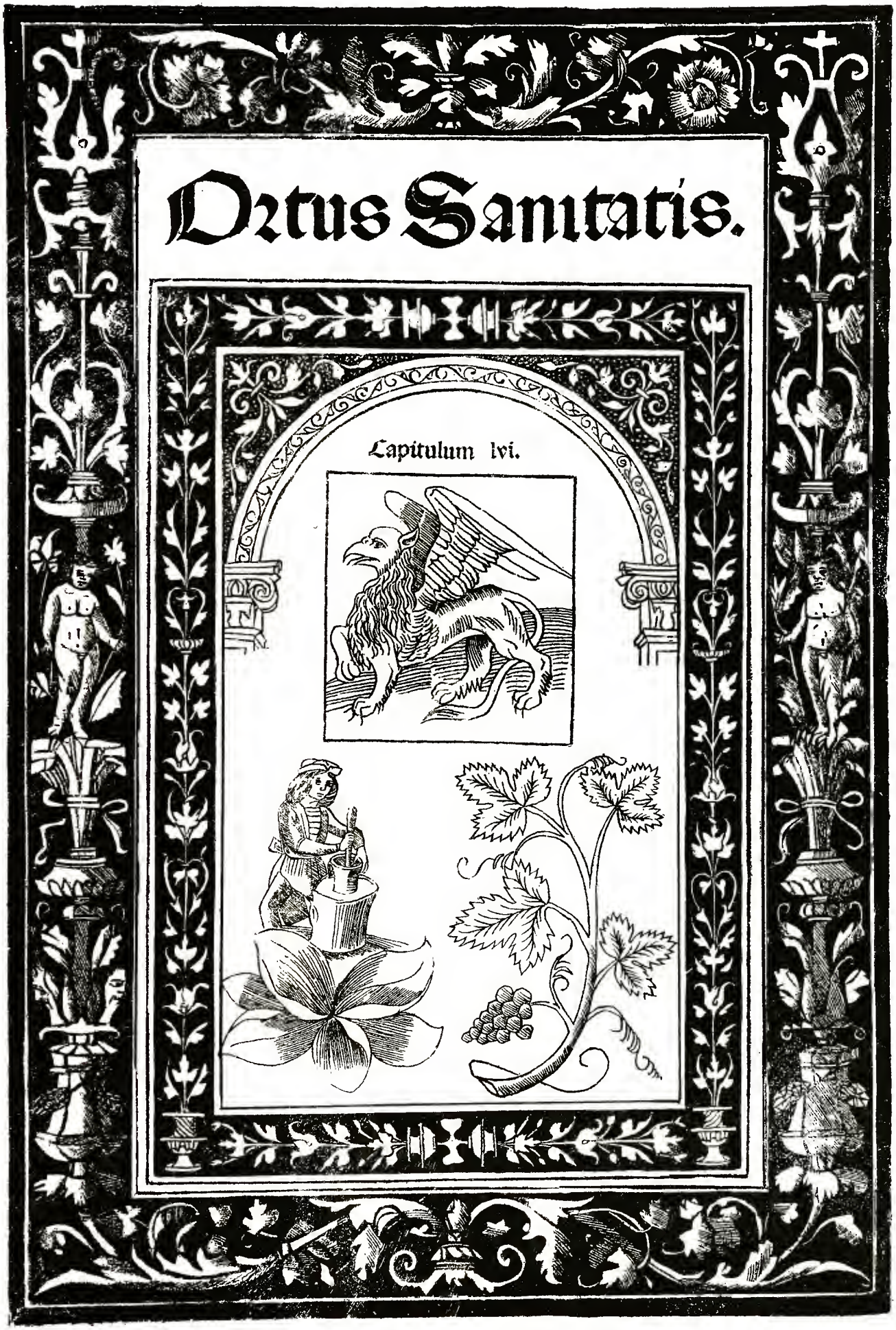
SERMONE PRIMO

IN nomine Iesu Aurum Incomincia el libro intitulato Speculũ Fidei: Specchio della fede cõpilato da fra Roberto di Ieze uescouo de Aquino: cõ Sermoni latini e uulgari delli misterii de Christo e della gloriosa uergine madre: di altri sancti doue si poteriano exercitare spiritualmente li docti e anchora li indocti.

Sermõe. I. di la fede uirtu theologica necessaria ad ogniuo chi si uole salu ic.

QUI CREDIDERIT & baptizat° fuerit saluus. Qui uero nõ crediderit condenabit'. Verba Iaunie ẹpiõns nõstri originaliter Marci ult. e. Ingegnasi qllo inimico della salute nostra cõ li loi mille modi de ingannare extinguere nella anima el lume della sancta fede: ipche cosi facilmente la getta e trabucca in ogni male fare. E tolta la fede: le altre uirtu sono senza fundamento: como si nota nel decreto ꝑima causa q. I. huonc ꝑma al capi. Cum paulus. Et uerameo

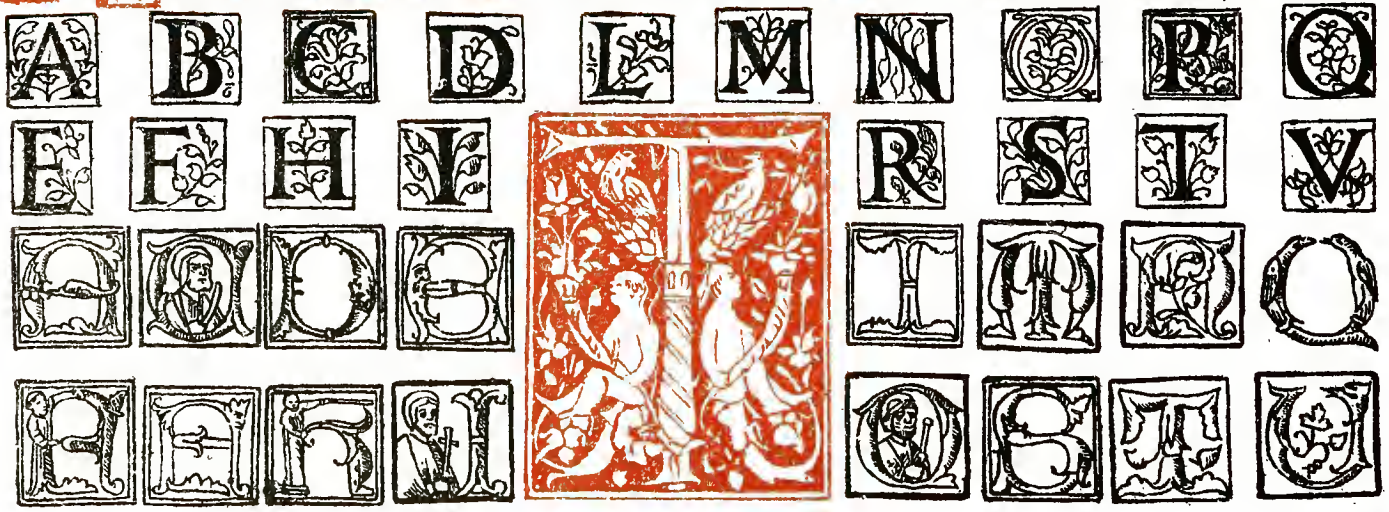

¶ Ex emendationibus, atque commentariis Bernardi Saraceni,
Ioannis Petri Valle Plauti Cõmoediae libr. XX. recens singulari diligentia foeliciter excusso
¶ Ad hunc Index in primo statim operis vestibulo occurrens quae magis ad testimonium intelligentiae indent aperiet.
Cum gratia ob figuras et privilegijs


Ortus Sanitatis.
Capitulum lvi.

CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI. CAPITOLO PRIMO

NEl mezzo del camin di nostra vita
Mi ritrouai per vna selua oscura;
Che la diritta via era smarrita:
Et quãto a dir qual era, è cosa dura
Esta selua selvaggia et aspra et forte;
Che nel pensier rinuoua la paura.
Tant'è amara; che poco è piu morte.
Ma per trattar del ben, ch'i vi trouai;
Diro de l'altre cose, ch'i v'ho scorte.
I non so ben ridir, com'i v'entrai;
Tant'era pien di sonno in su quel punto,
Che la verace via abbandonai.
Ma po ch'i fui al pie d'un colle giunto
La, oue terminaua quella valle,
Che m'hauea di paura il cor compunto;
Guarda'in alto; et vide le sue spalle
Vestite gia d'e raggi del pianeta,
Che mena dritt'altrui per ogni calle.
Allhor fu la paura vn poco queta;
Che nel lago del cor m'era durata
La notte, ch'i passai con tanta pieta.

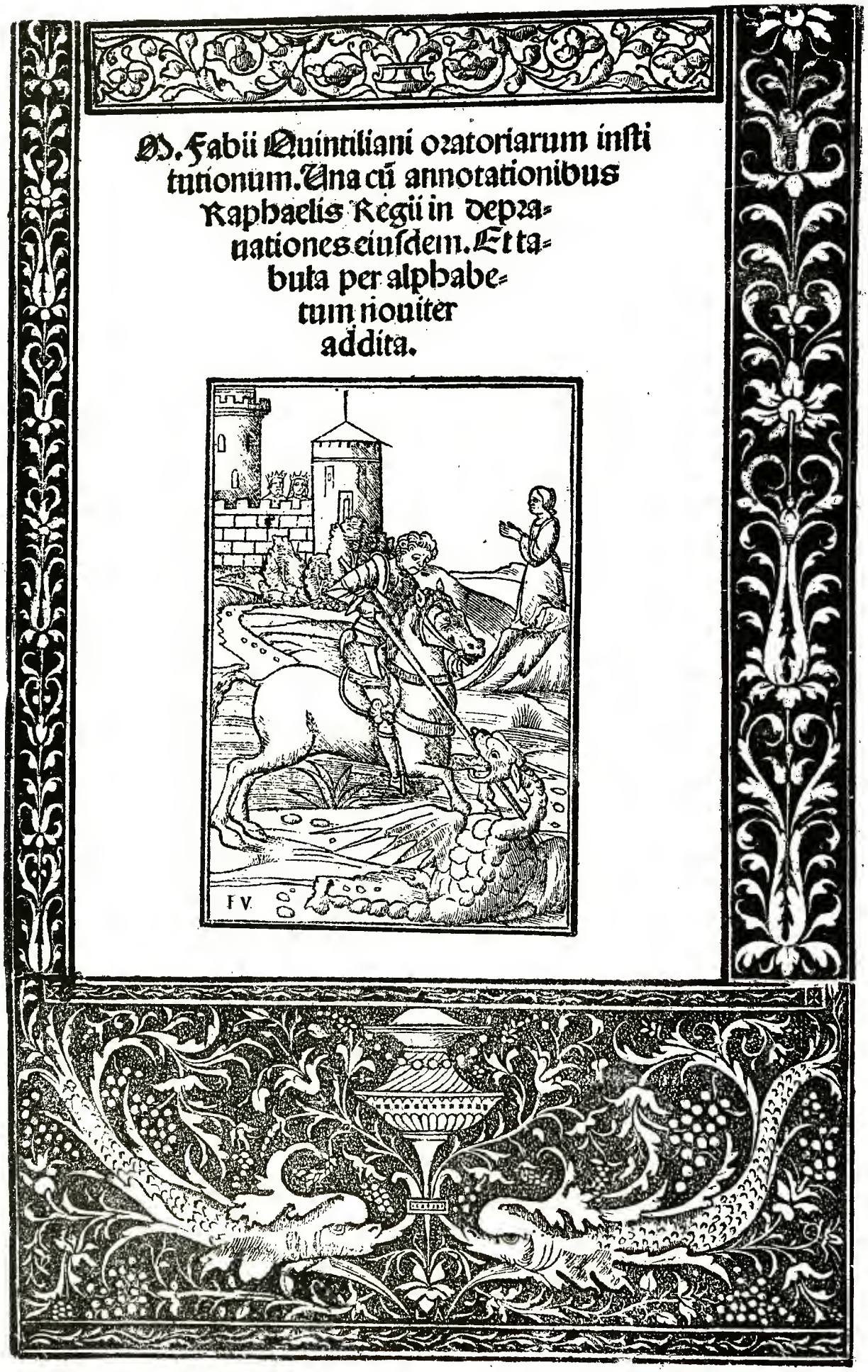
rentino poeta nõ si psuada che ẋsto principio del prio cã essere pati alla stupẽda dottrina delle cose che seguitan



Libro del Peregrino Nouamé-
te Impresso e reduto alla
sua sincerita con la vi-
ta dello Au-
ctore.

Libro mio se aspernato o reiecto fostie Di
re poterai: lectore. Non le exterminio
da Troia. Nõ le fortũe de Roma. Nõ
li errori de Alite. Da de vno pudi
co amore la historia porto e narro
Perho securo vengo perche
amore e pietade me fanno la
schorta. Et se del scriptore
parole intende respõde
re poterai. Jacomo
Lanicaco da Par
ma fidele recita/
tore viue & vale. Et come intese scripse.

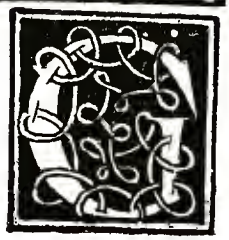
Manfredus Bonum de Montis Ferrato.

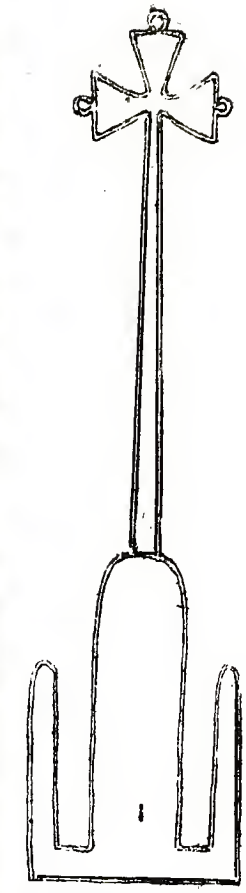


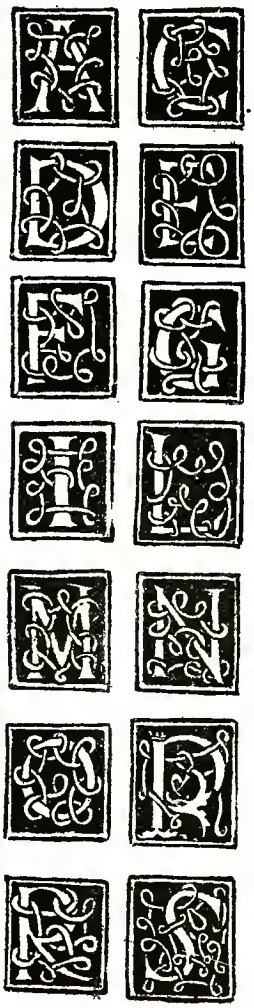
M. Fabii Quintiliani oratoriarum insti
tutionum. Una cũ annotationibus
Raphaelis Regii in depra-
nationes eiusdem. Et ta-
bula per alphabe-
tum nouiter
addita.

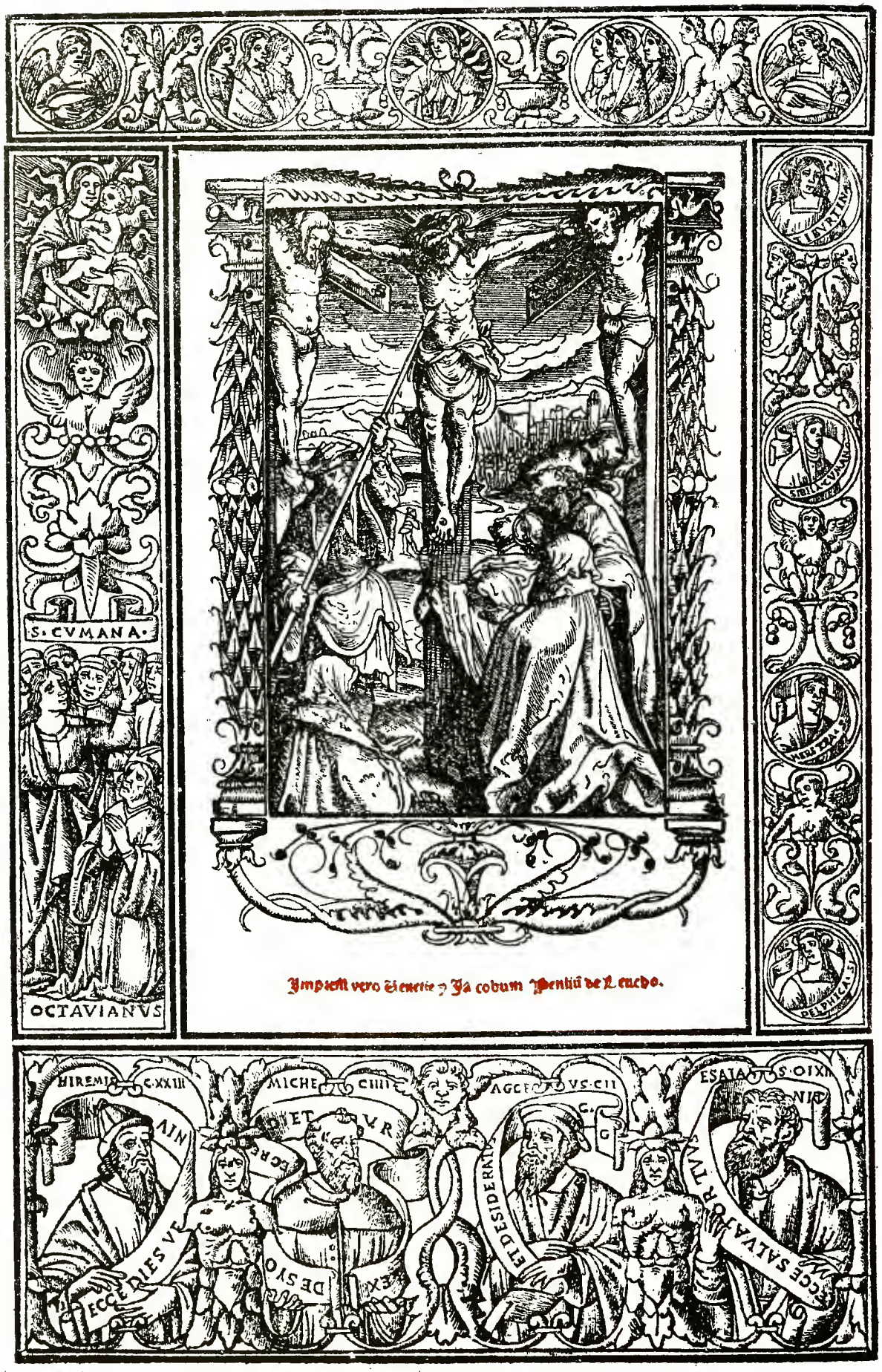
¶ Secūda pars operis dñicæ passionis & resurrectionis diē īdagat, & iudæorū sup hoc argumēta confutat.

ETsi multa sunt argumenta, quibus iudæi magnam nobis calumniā solent astruere, & fidem speratæ a nobis resurrectionis stulta garrulitate deridere, in hac tamē lucubratiuncula nostra ea duntaxat confutare aggrediemur, quæ dominicæ passionis & resurrectionis materiam concernunt. Solet nanq; obstinatum illud, & seruile iudæorum pecus in Christi saluatoris blasphemiam exire propensius & in christianorum calumniam insultare audentius & confidentius, quia legis nostræ munimenta non pauca ex auita ipsorum religione mutuati sumus ea præcipue, quæ agni paschalis typo, domini passionem significabant: quo fit ut perperam interpretantes legem, & diuini sacramenti mysterium contaminantes, multas indies calumnias nobis inferre nō desistant, nunquam cauillandi finem facientes: adeo q; cōtinuis subsānationibus nos lacessentes, & singulas obseruationes nostras detestātes perpetuis ipsoꝝ cōtumeliis, atq; conuitiis simus obnoxii: non solum in paschæ celebratione obseruationē nostram ludibrio maximoq; opprobrio ducentes (de quo superiori lucubratiuncula nostra scripsimus) uerū etiam ī dñicæ passionis mysterio ruditatis, & iscitiæ nos īsimulātes









Impressum vero Venetiis per Iacobum Pentium de Leucho.

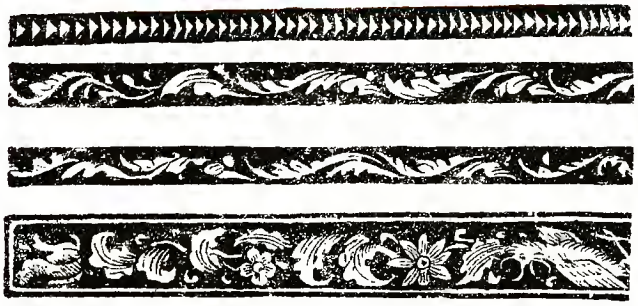
Gregorium de Gregoriis. Anno Dñi. M.D.XIII

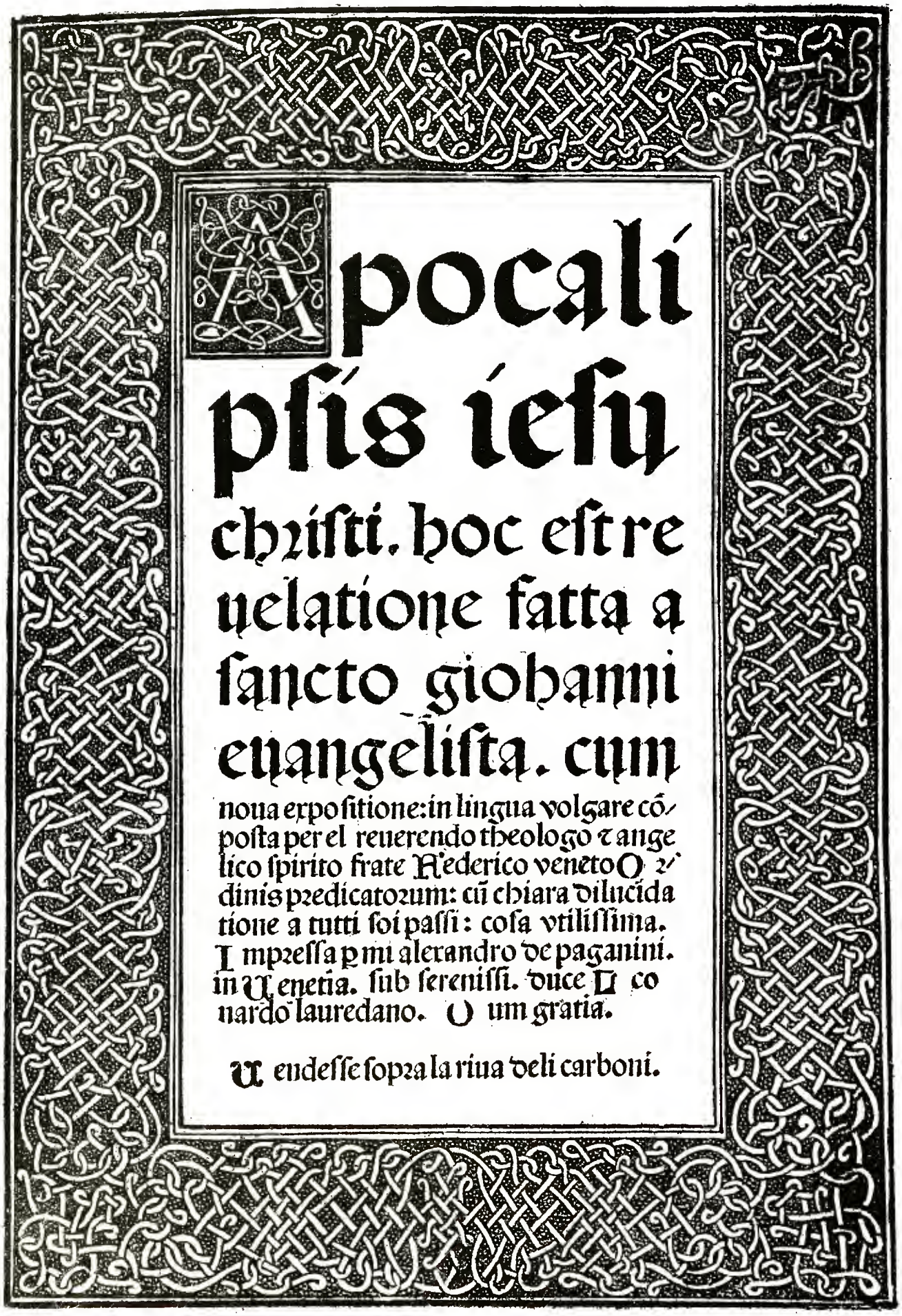
PRIMVS

AMBROSILLEONIS.IN.LIBELLOS.DE.NOLA.
PATRIA.AD.ENRICVM.VR-
SINVM.PRINCIPEM.IV-
STISSIMVM.

PRAEFATIO.

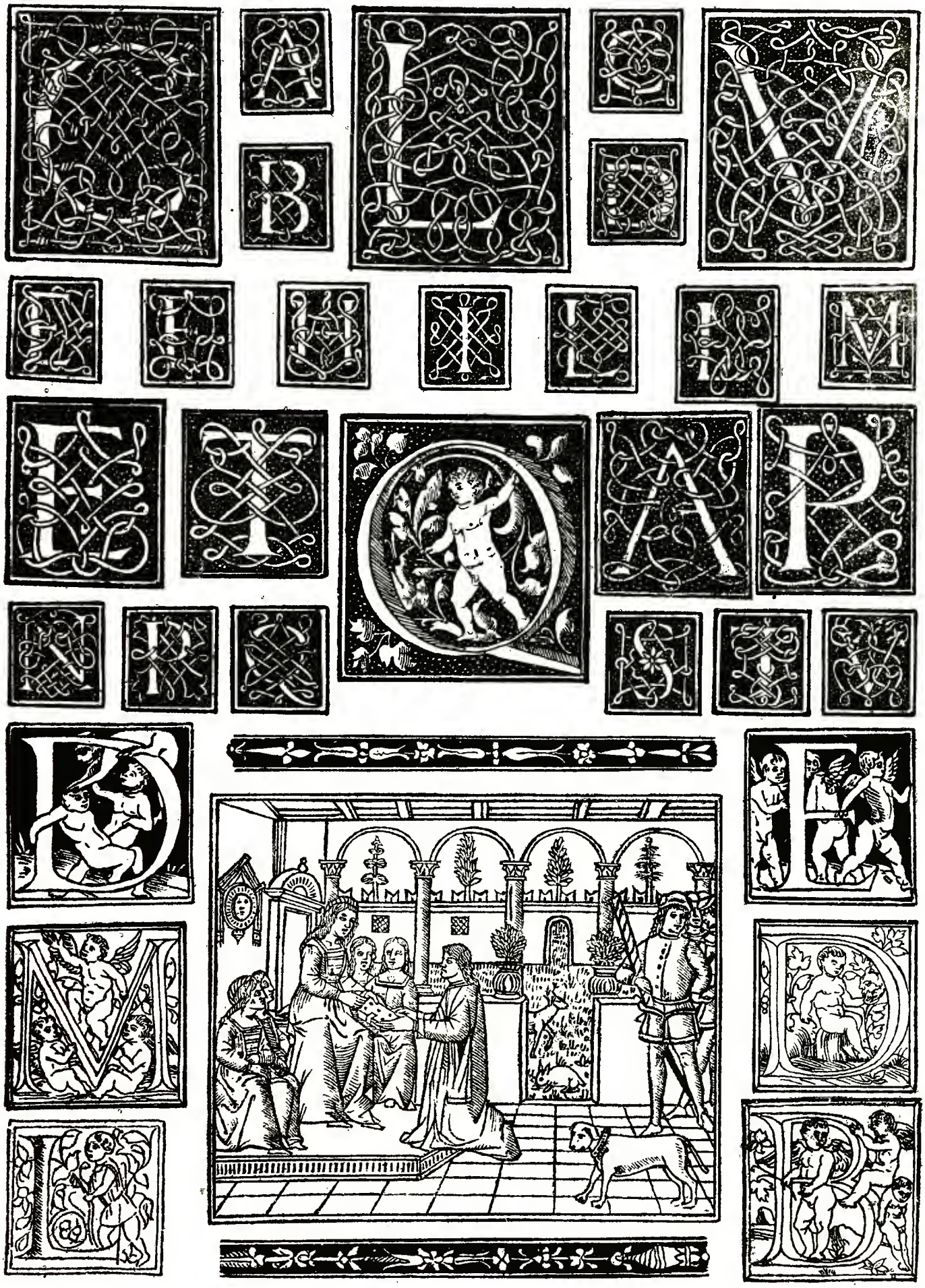
MNES homines Enrice Princeps uehemen-
ter optant:mirificeq; nitūtur: ut patriam:tā ope
summa iuuēt:q̄ omni officio:uenerationе:ac pi-
etate prosequantur.Cari nāq; sunt filii:cari pa-
rentes: cari quinetiam: atq;
omnium tamen patria una
Nō solū enim patria parent
munera:quæ a parentibus,
contulisse uidetur: uerum e
bis alia cōperitur præstitisse.ueluti solem:æthera:hu
cumenta:mores:nomen:societates:domos:atq; alim
ribus simul se benignam atq; suauem ostendit:simul
secum coniunxit:ut siquid facto dictoue siue alii siue
benemerentes:id omne æque ac nobis ipsis accesseri
summopere gaudeamus.Eamobrem combustā diru
mā Fu.Camillus ardēti aio:cura:solicitudine ab iter
rauit:adauxit. Alfonsus itē Rex Aragoneus secunc
Parthenopen patriā: q̄ iāptidē apta ppe:atq; angust





Apocalí
psis iesu
christi. hoc est re
uelatione fatta a
sancto giohanni
euangelista. cum
noua expositione: in lingua volgare cō/
posta per el reuerendo theologo e ange
lico spirito frate Federico veneto O/
dinis predicatorum: cū chiara dilucida
tione a tutti soi passi: cosa vtilissima.
Impressa p mi alexandro de paganini.
in Venetia. sub serenissi. duce Do co
nardo lauredano. Cum gratia.

Vendesse sopra la riua deli carboni.



Plutarchus in Vitam

CNICIÆ VIRI ILLVSTRIS VITA EX PLVTARCHO GRÆCO NVM PER GVARINVM VERONENSEM VERSA.

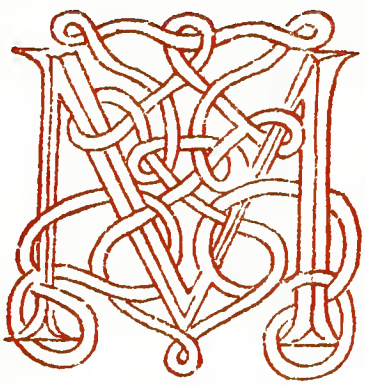
[illegible] q forte ad hæc le
[illegible] rga Thucydidē,
[illegible] tissime atq; accu
[illegible] arietate & copia se
[illegible] mo arbitret: quo
fuisse perhibetur: q cū Th
uitate ac vehemētia facile
se prę se ferret: & Philisti
sudis & inepti scriptoris aspernaretur in his præsertim quæ ab illis ornate copiose q

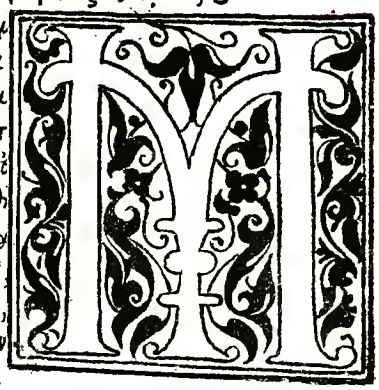
ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚΩΝ 54

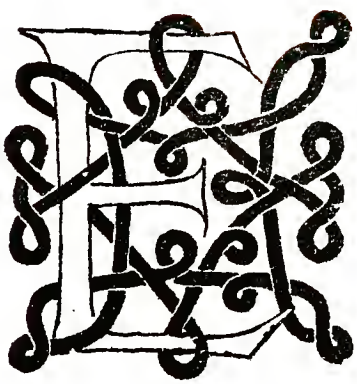
ΒΙΒΛΙΟΝ ΤΡΙΤΟΝ

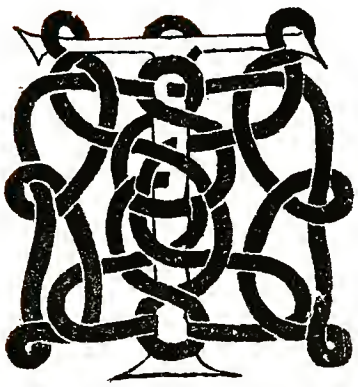
γοδεδωκόσι δ' ἡμῖν τὸν πρῶτον τύπ
ὅλην ὁ ἐφεξῆς λόγος πολὺ τῆν καθέ
τως · καὶ δὴ κεῖ μέχρι νῦν ὀρθῶς ἡ πε
τέον δὲ πάλιν ἀφ' τῆς οὐρώπης, κα
φ' ὧν πρῶ καὶ πρότερον κατὰ τὰ
μόρος αὐτῆς ὅτι τὸ ἑωθινὸν ὡς ἔφα
μεν πλέον, οἰκεῖ τοῖ φαύλως · ὄρη
λεπῖν ἔχοντα γῆν, οὐδὲ ταύτην ὁμ
πολλῶ · ἡ δὲ πρόσβορος, ψυχρά τέ
τι, καὶ παρωκεανῖς · προσεκλιφέ
κτον τοῖς ἄλλοις · ὥστε πολὺ βάλλει τι

τα μὲν δὴ τὰ μέρη, τοιαῦτα · ἡ δὲ νότιος πᾶσα, οὐδαμῶν χωρὸς ἔτι, καὶ φθορόντως ἡ ἔξω τῆς γῆς.
ἔστι δὲ δῆλον, εἰ τοῖς καθ' ἕκαστα · ὑπογράφασιν ἡμῖν πρότερον τό τε σχῆμα, καὶ τὸ μέγεθος.
ἔοικε δ' οὖν κατὰ μὴ, μῆκος ἀφ' τῆς ἑσπέρας ἐπὶ τὴν ἕω. τὰ πρόσθια ἐχούσῃ μόρη πρὸς τῇ ἕω, κα

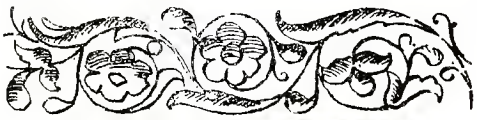


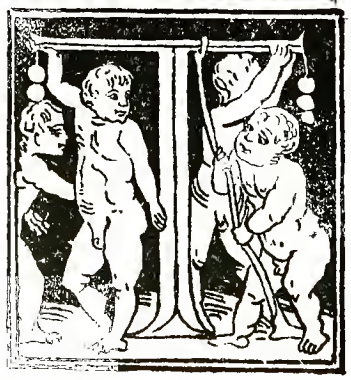






Mathematicarum disciplinarum Janitoris: Habent in hoc volumi





Euclidis Megarensis accutissimi mathematici elementorum liber primus ex traditione Theonis Martholomeo Zaberto Clene. interpte incipit ane foelicem.

Diffinitio prima.

Ignum est cuius pars nulla.

Diffinitio. ii.

Linea uero longitudo illatabilis.

Diffinitio. iii.

Lineæ autem limites sunt signa.

Diffinitio. iiii.

Recta linea ē q̃ exæqli sua interiacet signa.

Diffinitio. v.

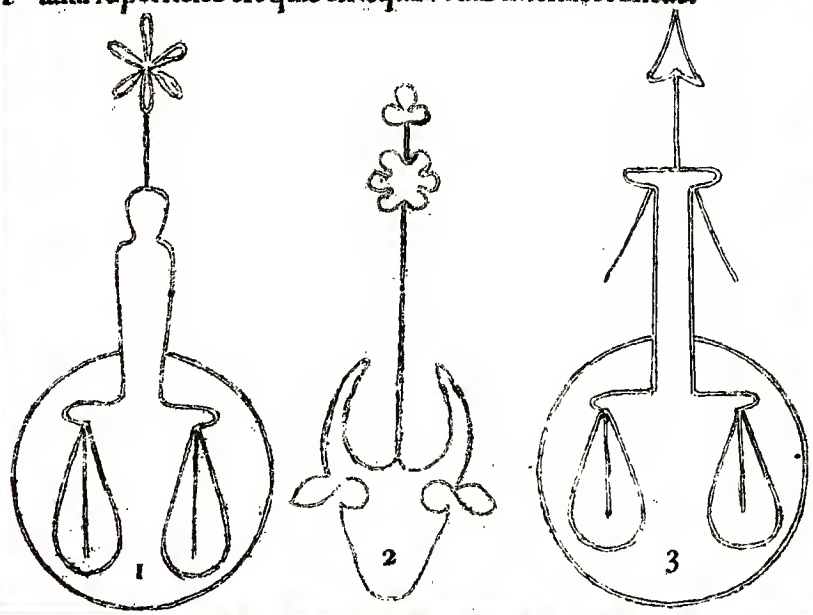
Superficies est que longitudinem: latitudinemque tantum habet.

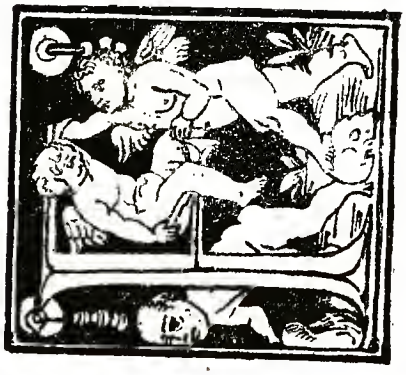
Diffinitio. vi.

Superficiei extrema sunt lineæ.

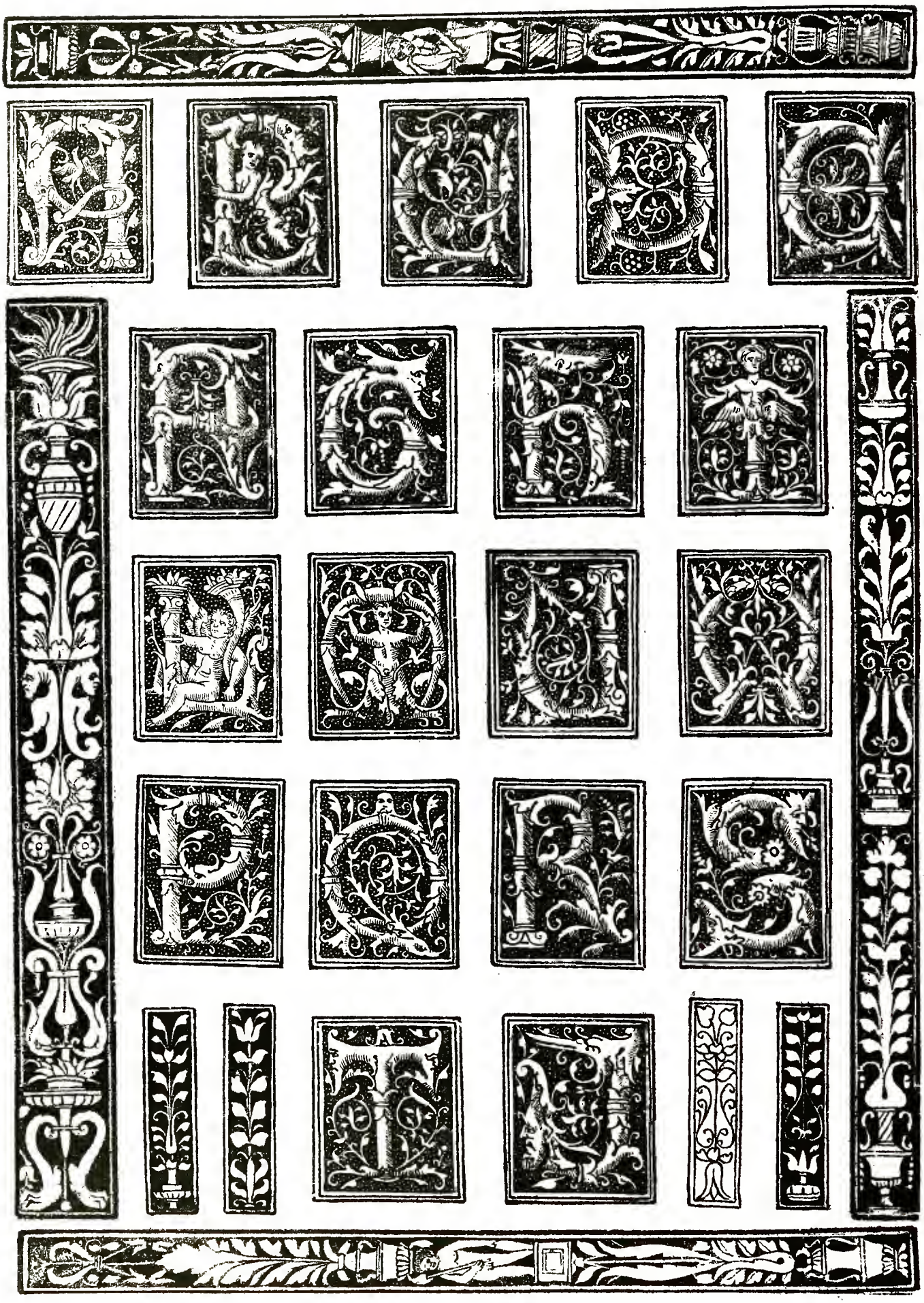
Diffinitio. vii.

Plana superficies est quæ exæquali suas interiacet lineas.





Tomiliario qua
dragesimale. Fondato de verbo ad verbum
su le Epistole 7 Enágelij si como corrono
ogni di secondo lo ordine de la Ro-
mana Siesia. Nouamente
Impresso.
AVCTHONIS
MPNOSTI
QVOTIDIANI
F D
D C D
B V
B
V. I
B V



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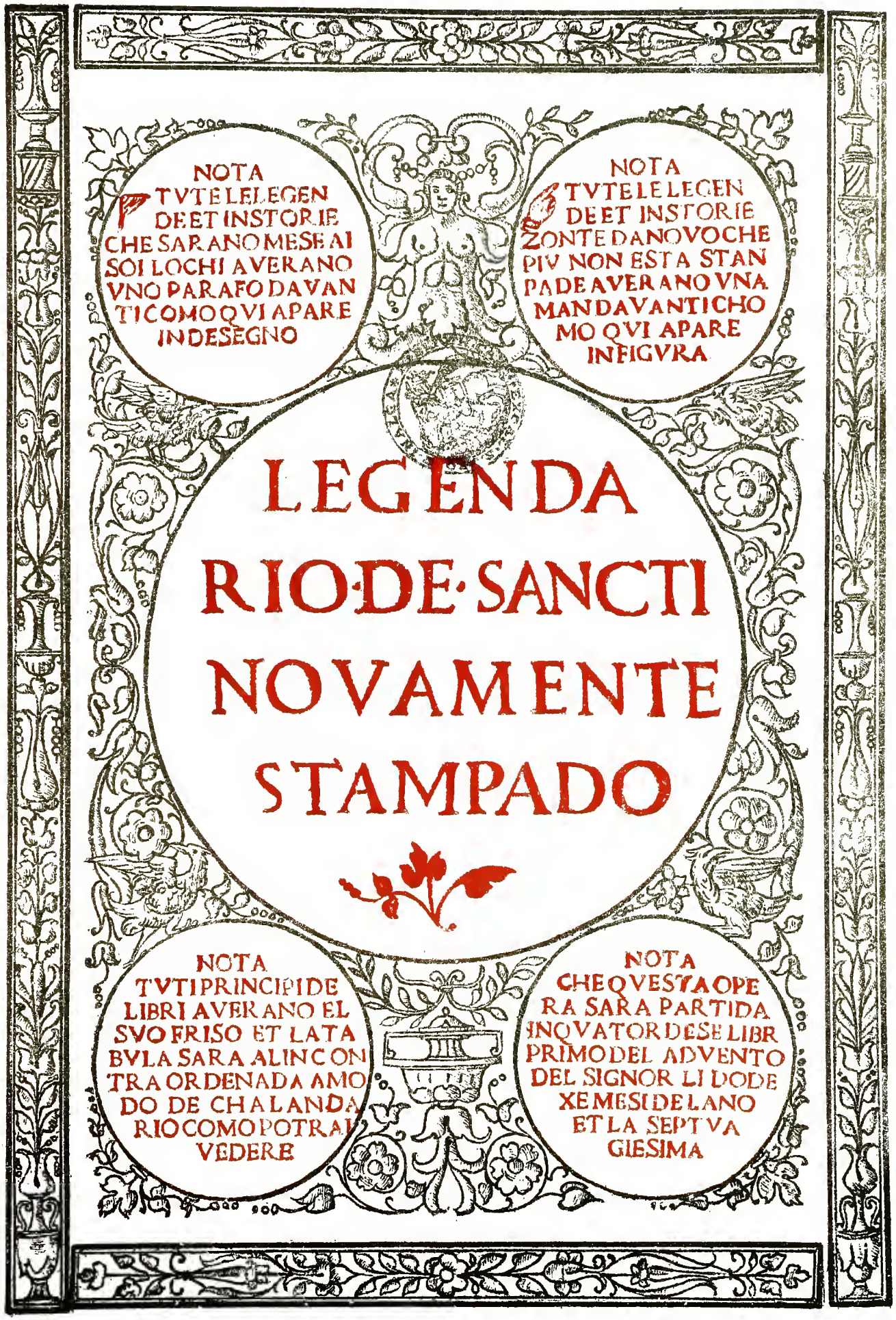
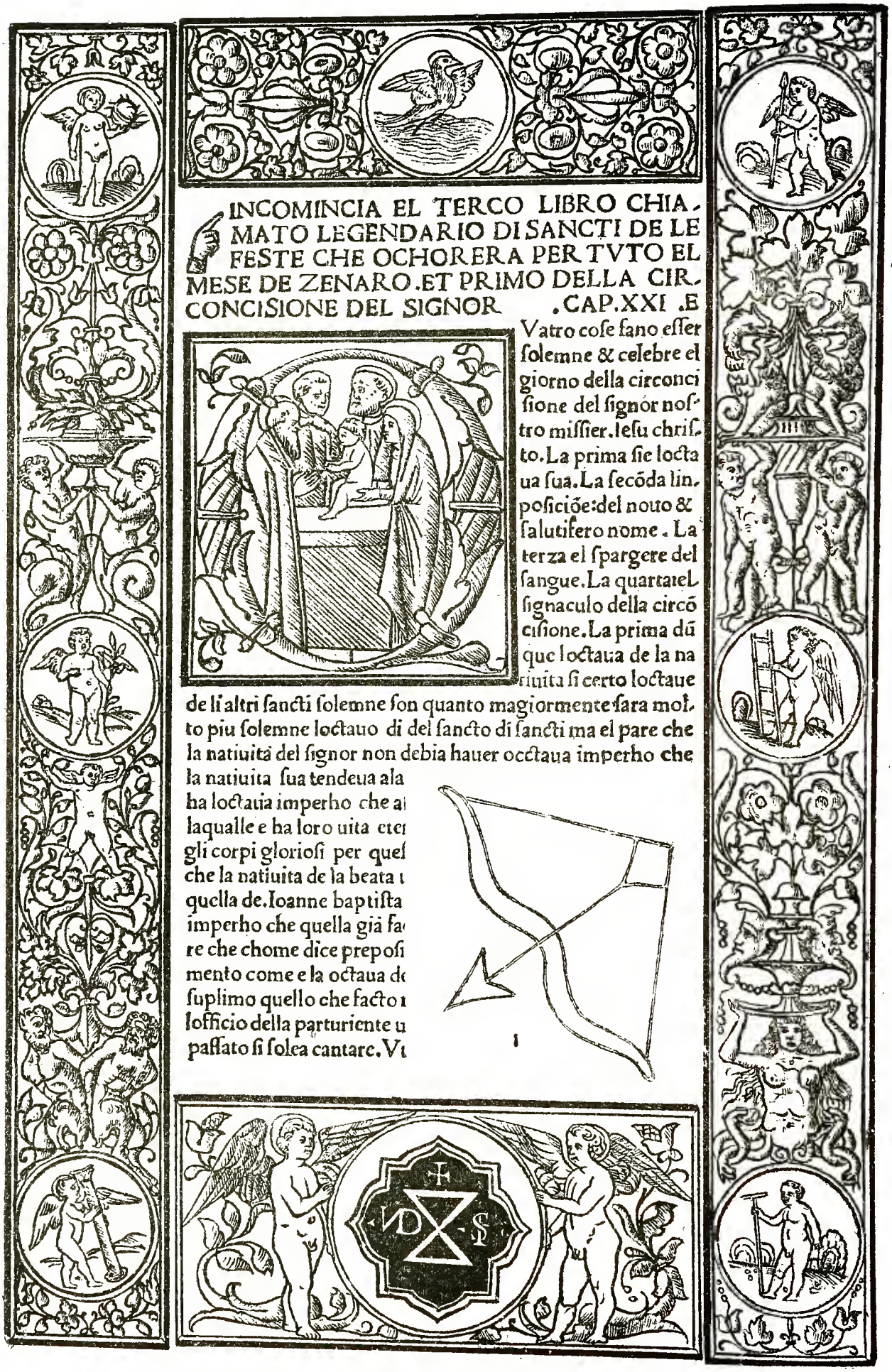
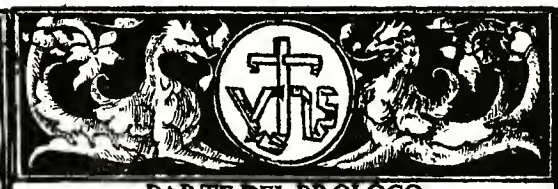
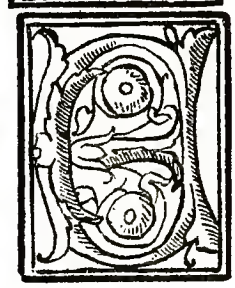

NOTA
TVTE LE LEGEN
DE ET INSTORIE
CHE SARANO MESE AI
SOI LOCHI AVERANO
VNO PARAFO DAVAN
TI COMO QVI APARE
IN DESEGNO
NOTA
TVTE LE LEGEN
DE ET INSTORIE
ZONTE DA NOVO CHE
PIV NON ESTA STAN
PADE AVERANO VNA
MANDAVANTI CHO
MO QVI APARE
IN FIGVRA
LEGENDA
RIO·DE·SANCTI
NOVAMENTE
STAMPADO
NOTA
TVTI PRINCIPI DE
LIBRI AVERANO EL
SVO FRISO ET LATA
BVLA SARA ALINCON
TRA ORDENADA AMO
DO DE CHALANDA
RIO COMO POTRAI
VEDERE
NOTA
CHE QVESTA OPE
RA SARA PARTIDA
IN QVATOR DESE LIBR
PRIMO DEL ADVENTO
DEL SIGNOR LI DODE
XE MESI DE LANO
ET LA SEPTVA
GIESIMA



INCOMINCIA EL TERCO LIBRO CHIAMATO LEGENDARIO DI SANCTI DE LE FESTE CHE OCHORERA PER TVTO EL MESE DE ZENARO. ET PRIMO DELLA CIRCONCISIONE DEL SIGNOR .CAP.XXI .E

Vatro cose sano esser solemne & celebre el giorno della circoncisione del signor nostro missier. Iesu christo. La prima sie loctaua sua. La secōda linposiciōe: del nouo & salutifero nome. La terza el spargere del sangue. La quarta el signaculo della circōcisione. La prima dūque loctaua de la natiuita si certo loctaue de li altri sancti solemne son quanto magiormente sara molto piu solemne loctauo di del sancto di sancti ma el pare che la natiuitá del signor non debia hauer occtaua imperho che la natiuita sua tendeua ala ha loctaua imperho che al laqualle e ha loro uita eter gli corpi gloriosi per quel che la natiuita de la beata v quella de. Ioanne baptista imperho che quella già fa re che chome dice preposi mento come e la octaua de suplimo quello che facto r lofficio della parturiente u passato si solea cantare. Vt



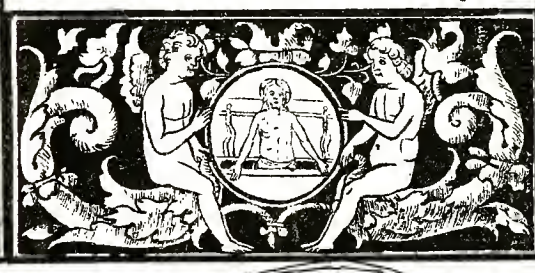


PARTE DEL PROLOGO

EXpediti nellè feste occurẽte infra el tempo in parte se contiene sotto el tempo della reconciliatione parte sottol .Tempo della peregrinatione elqual tempo la chiesia representa della natiuita insino alla septuagesima.Sequita a uedere delle feste occurente intra el tempo della deuiatione elqual tempo incomicio ad.Adam & cõtinuo insino a.Moyse:& la chiesia represẽta questo tempo de la septuagesima insino a pascha:

DE LA SEPTVAGESIMA

Significa la septuagesima el tempo della deuiatione. La sexagesima significha el tempo della uiduatione. Significa la quiquagesima el tempo della remissione. La quadragesima . Significa el tempo della spiritual penitentia. Incomiciasi adũque la septuagesima da quella dominicha nelaqual se cãta.Me circondano:& c.Et finisse el sabbato dapoi la pascha Per tre ragione su instituita la.Septuagesima come si troua nella summa del officio di maestro.Ioanne bileth cioe per amore della redemtione nelaqual ordinorono li patri che sẽpre se hauesse per giorno solomne:& celebre:la quinta seria che e el giouedi per la uenerationne del giorno de la santissima Ascẽsione nelqual giorno esso nostro.Signor .Iesu .Christo essendo della natura nostra sali ali cieli:& fu sublimato sepra li angelici cheri & in talle giorno non fusse obseruato el iciunio essendo quello giorno nella primitiua chiesia equalmente

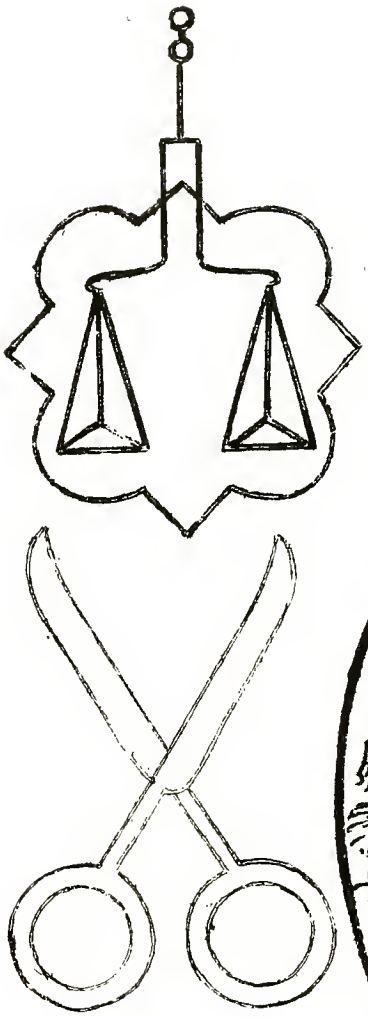


ND
SOLI DEO OMOR
ET GLORIA

ND
SOLI DEO
ONOR ET GLORIA

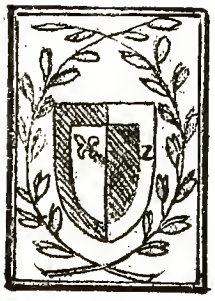
Il Decamerõe de messer Giouãni Bocaccio nouamẽte stampato con tre nouelle agiunte.

Cletcta Lenia.Philenium Meretrix.

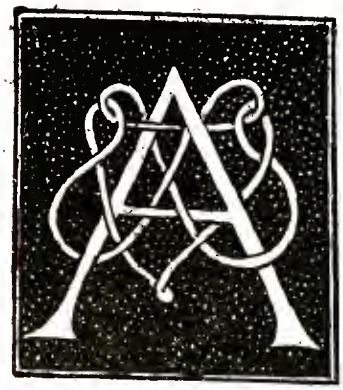


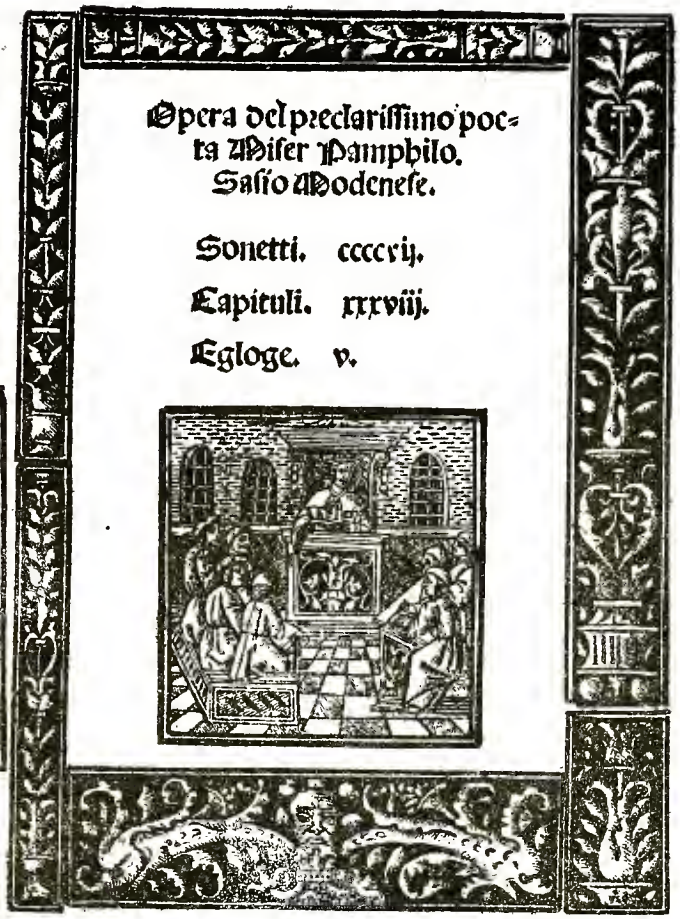
Cyriffo Calũanèo Noũal mente Stampato con la Gionta.

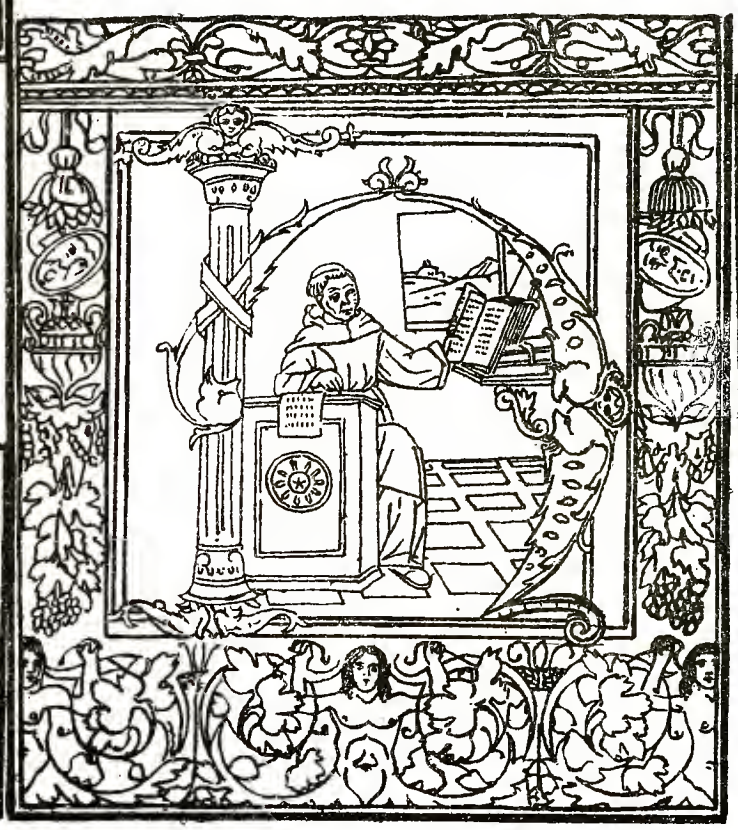
1518 – D

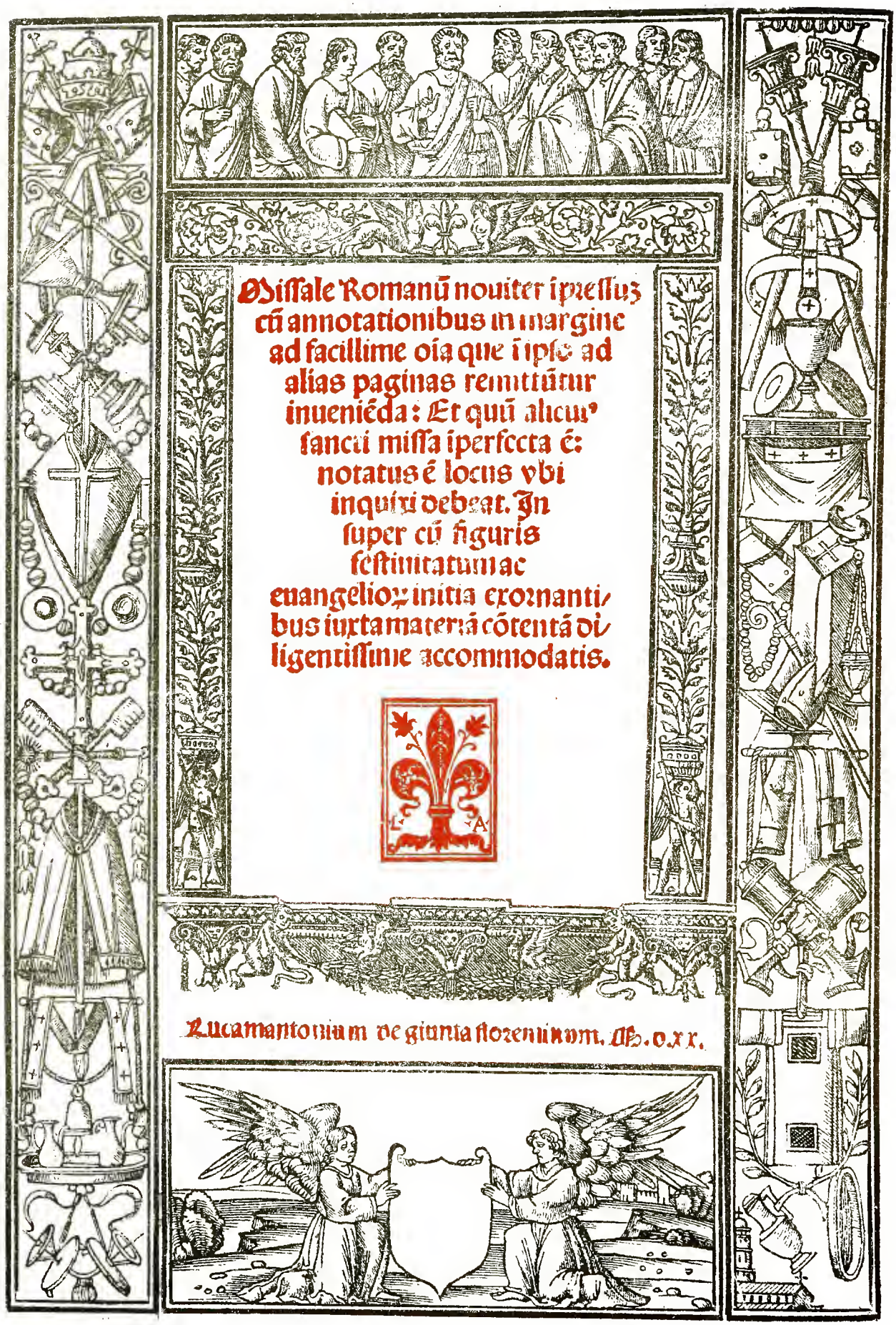


1519 – A



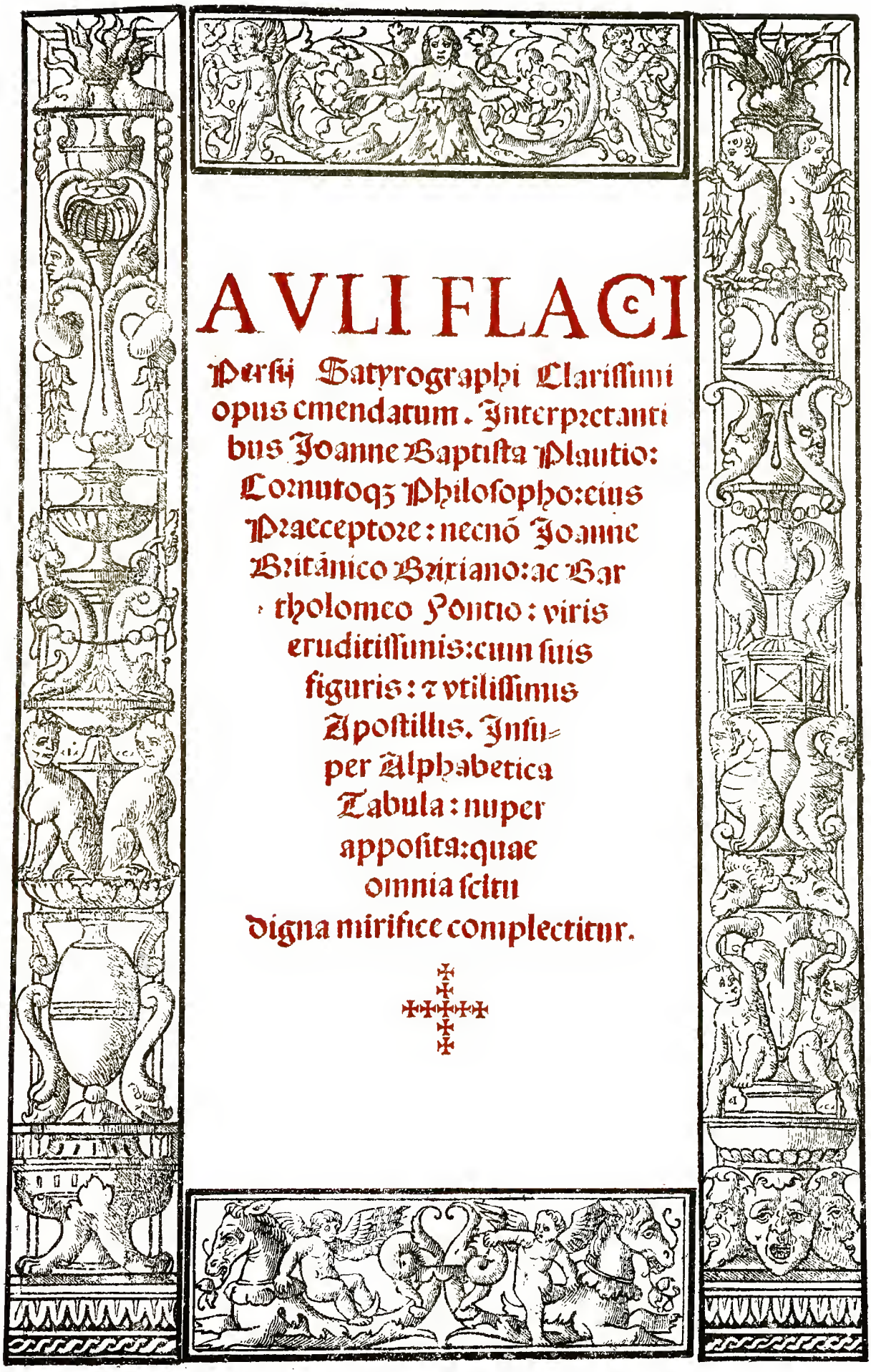

Opera del preclarissimo poeta Miser Pamphilo.
Sassio Modenese.
Sonetti. cccciij.
Capituli. xxxviij.
Egloge. v.





Missale Romanū nouiter ipressuz cū annotationibus in margine ad facillime oia que i ipso ad alias paginas remittūtur inuenieda: Et quū alicui sancti missa iperfecta é: notatus é locus vbi inquiri debeat. Jn super cū figuris festiuitatum ac euangeliorū initia exornantibus iuxta materiā cōtentā diligentissime accommodatis.

Lucamantonium de giunta florentinum. M.D.XX.



AVLI FLACCI

Persij Satyrographi Clarissimi opus emendatum. Interpretantibus Joanne Baptista Plautio: Cornutoqz Philosopho: eius Praeceptore: necnó Joanne Británico Bitiano: ac Bartholomeo Pontio: viris eruditissimis: cum suis figuris: & vtilissimis Apostillis. Insuper Alphabetica Tabula: nuper apposita: quae omnia scitu digna mirifice complectitur.

Ferdinando Ongania Editore.

1520 - B

Venetiis per Ioannem Antonium, & fratres de Sabio. M.D.XXI. mense Martio.

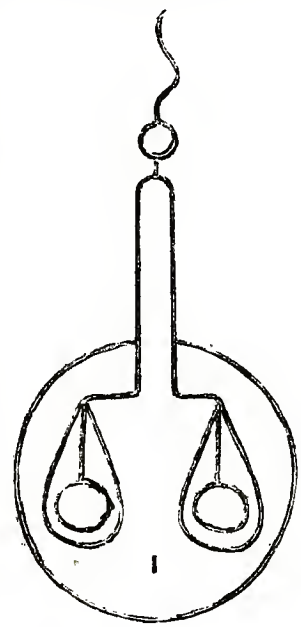
¶ In natiuitate domini: in prima Missa. Statio ad sanctam mariam maiorem ad presepe. Introitus.

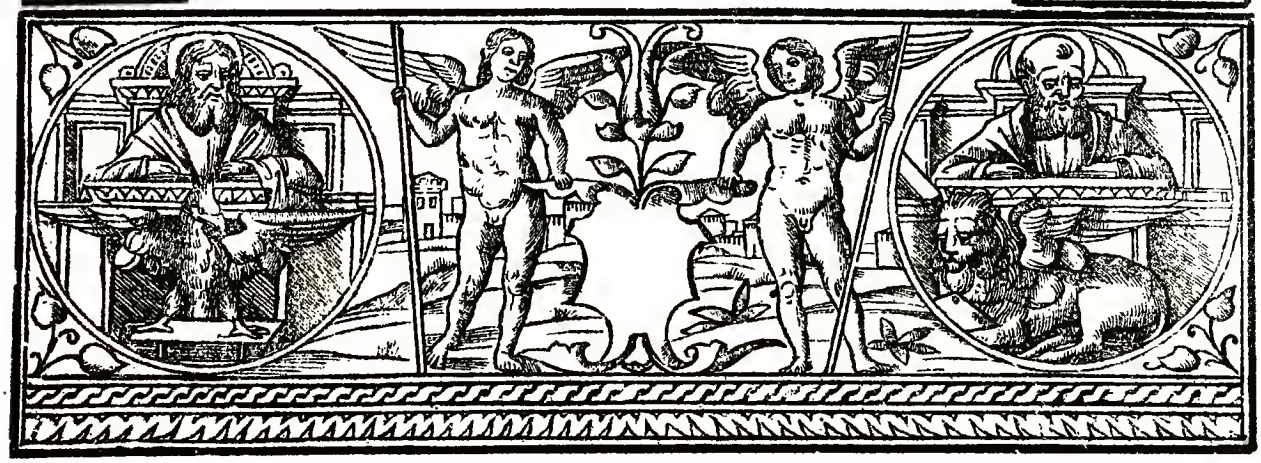
Dominus dixit ad me / filius meus es tu: ego hodie genui te. ℣. Quare fremuerũt gentes: ⁊ populi meditati sunt inania. ℣. Gloria patri ⁊ filio. Oratio.

Deus qui hanc sacratissimã noctẽ / veri luminis fecisti illustratione clarescere: da quesumus: vt cuius lucis mysteria / in terra cognouimus: eius quoqz gaudijs in celo perfruamur. Qui tecum viuit ⁊ regnat. ⁊c.

Lectio epistole beati pauli apostoli. Ad titum. C.II.

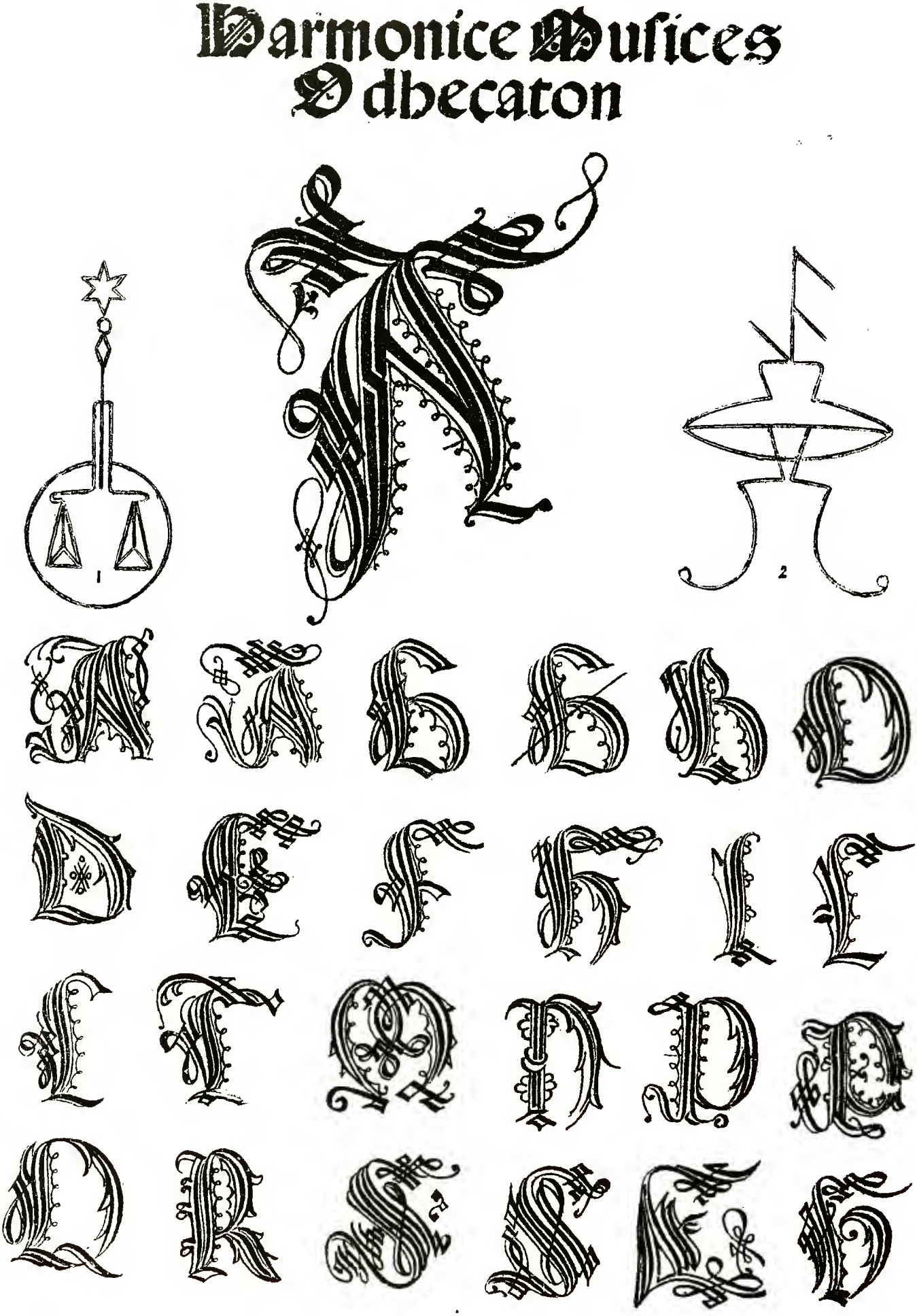
Charissime. Apparuit / stri / oibus hominibus / gantes impietatẽ / ⁊ secularia / ⁊ pie viuamus in hoc seculo / ⁊ aduentũ glorie magni dei / xpi. Qui dedit semetipsum pro / ret / ab omni iniquitate: ⁊ mundo / ceptabilem: sectatorem bono / re ⁊ exhortare / in christo ieſu / Tecũ principiũ in die virtutis / vtero / ante luciferum genui te. ℣. Dixit dominus domino meo: sede a dextris meis: donec ponã inimicos / illa. ℣. Dñs dixit ad me / filius meus es tu. Sequẽtia scti euangelij secundum / In illo tpe. Exiit edictum a / scriberẽt vniuersus c





PVB.
FRANCISCI
MODESTI ARIMINENSIS/
AD ANTONIVM
GRIMANVM.
P. S. Q.
V.

VENETIAS



1503

De oto

Te Aue maria gratia plena

dñs tecum

dñs tecum dñs tecum

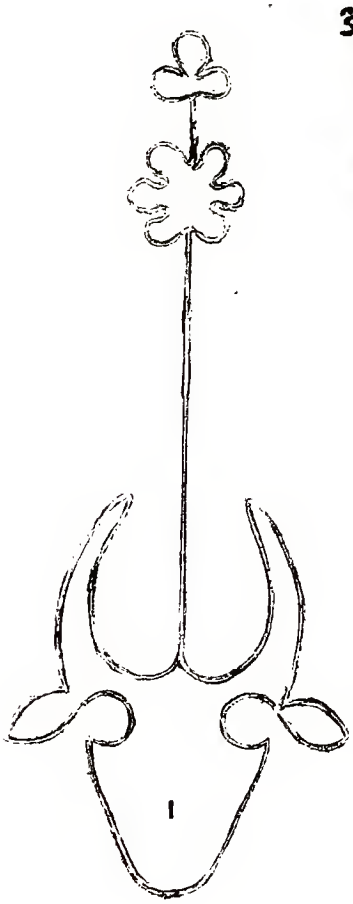
Tenor

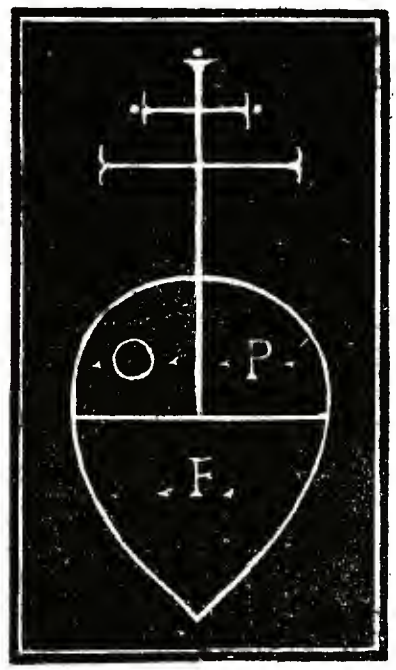
Aue maria gratia plena

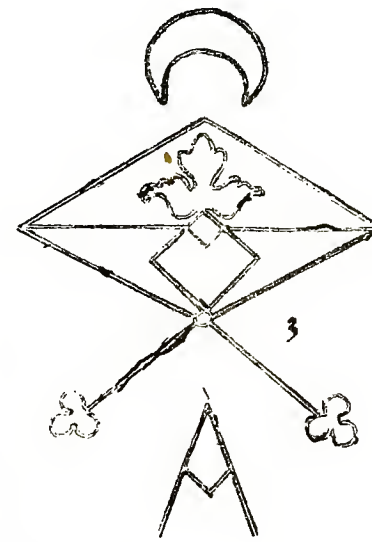
dñs tecum dñs tecum

Impssum Venetiis per Octauianum Petrutium Forosem pmé sem 1503 die 10 Februarij. Cũ priuilegio invictissimi Dominij Venetiarum q̃ nullus possit cantum figuratum imprimere sub pena in ipso priuilegio contenta.

Registrum ABCDEFGHIJKLMNOPQRSTUX Omnes quaterni.







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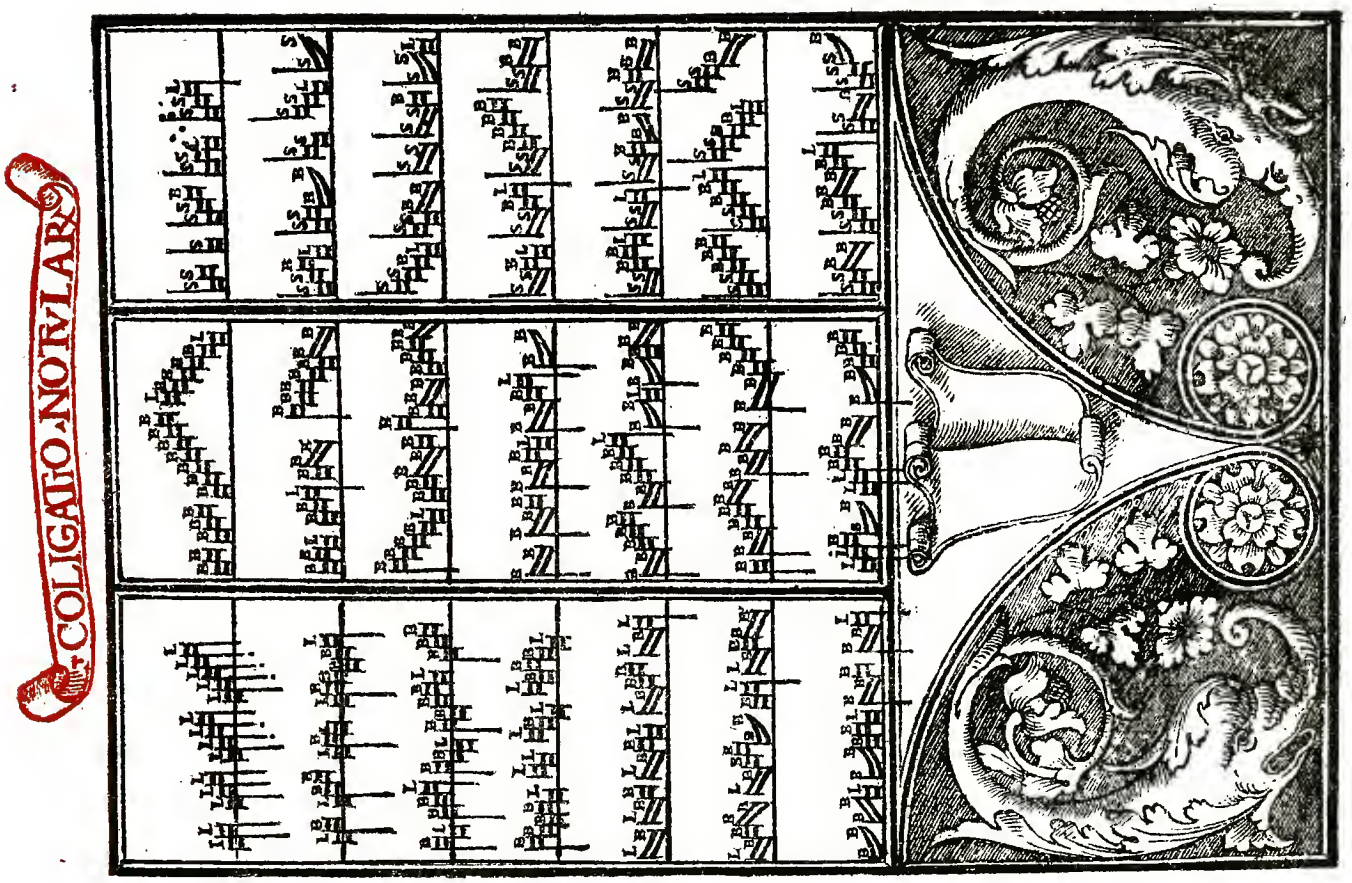

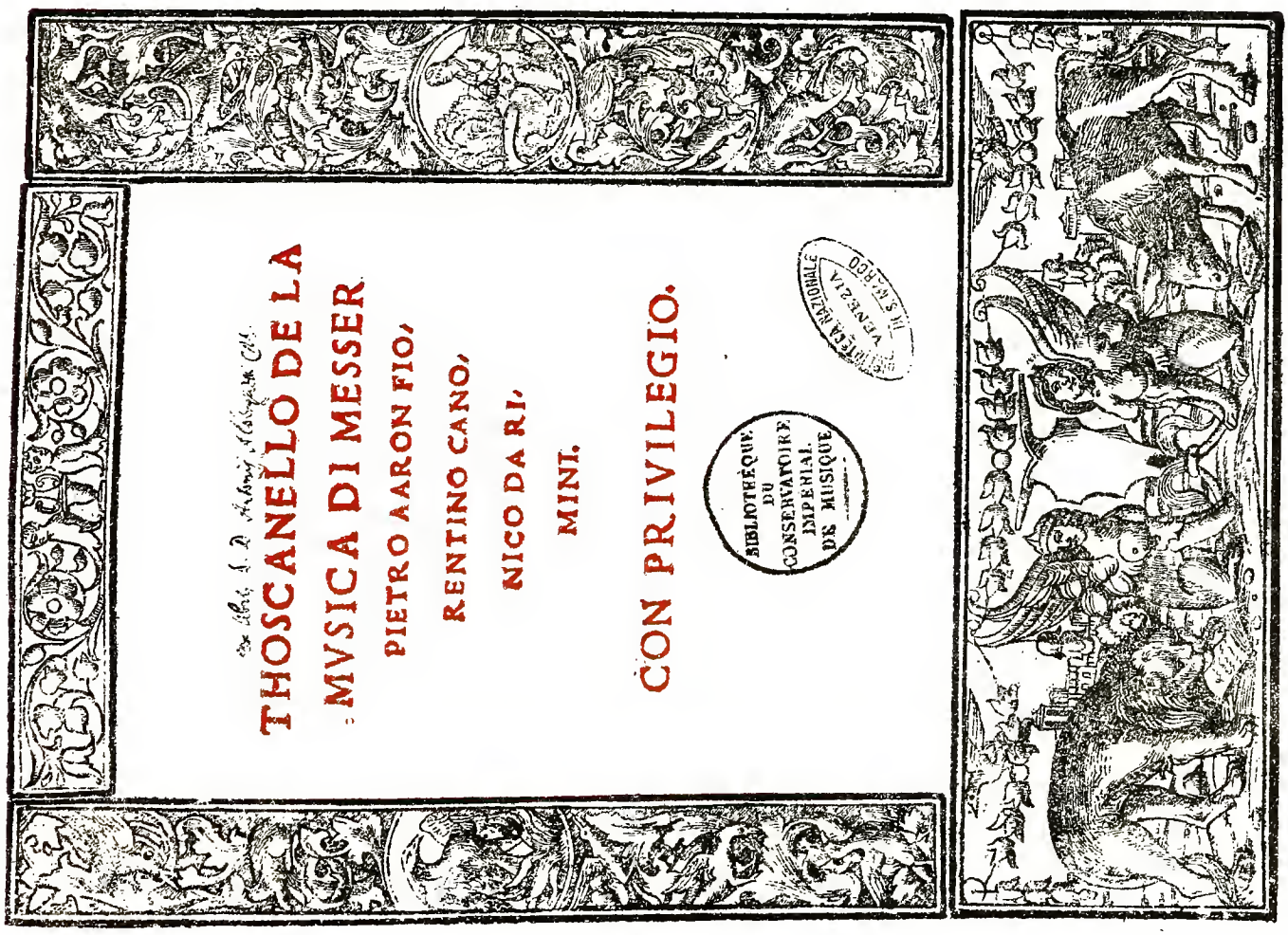

THOSCANELLO DE LA
MVSICA DI MESSER
PIETRO AARON FIO,
RENTINO CANO,
NICO DA RI,
MINI.
CON PRIVILEGIO.

BIBLIOTHÈQUE DU CONSERVATOIRE IMPERIAL DE MUSIQUE
BIBLIOTECA NAZIONALE MARCIANA VENEZIA

Ferdinando Ongania Editore.

LODA DELLA MVSICA

OLTI
et antichi
le lode de
cura a qu
raccomar
laltra ope
monica di
Per la qua
parlassi, m
sato per q
uieta esse
Non dim
nõ è stato detto (che io sappia) saluo in greco,
nuoua fatica, pensando, che niuna scusa mi sia b
feriſco brieuemente alcune cose in cõmendatio

EL TERZO LIBRO DE I MADRIGALI
DI ARCHADELT, ET DI ALTRI ECCELLENTISSIMI
Authori. Con la gionta de alcuni Madrigali a Voci mutate bellissimi.

A QVATTRO VOCI.

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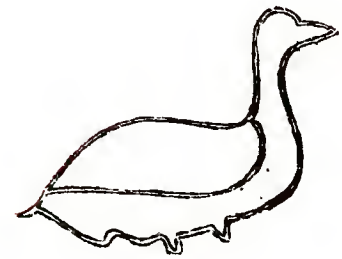
LIBRO TERZO



3

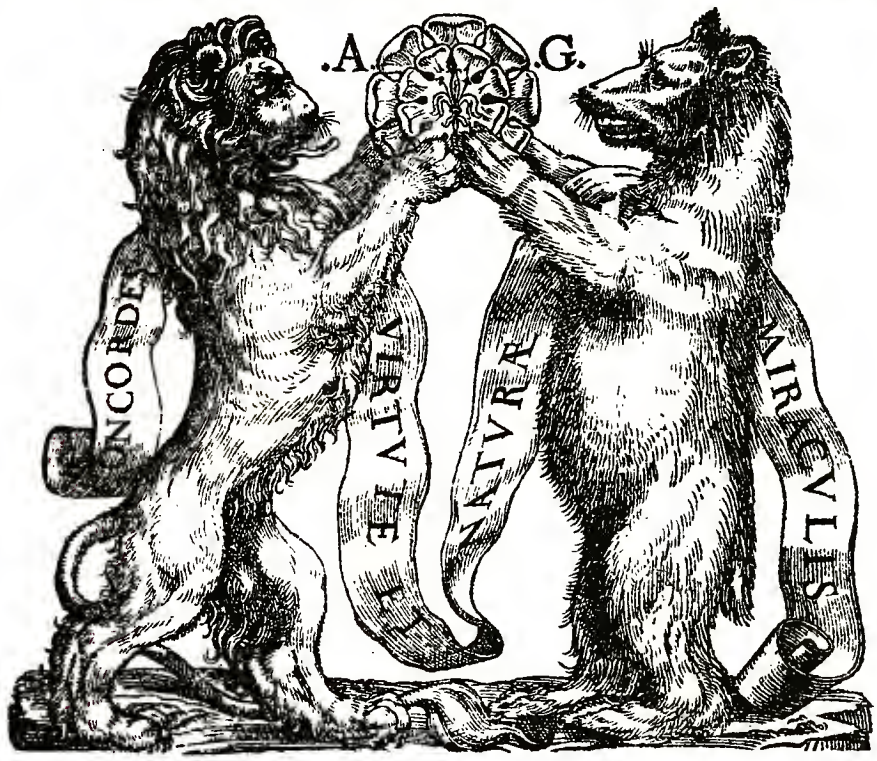
XV

Asso doue son io lasso doue son io oime oime che uuol dir questo oime oime che uuol dir questo & io pur piango & io pur piango afflitt'et mesto non fia alcun iu che ricerchi il dolor mio oime oime doue son io oime oime doue son io doue son io.

Oi non m'amat'et io pur troppo u'amo & se m'ama sti com'amar doure sti el fin che tanto bramo ben mille uolt'homai finit'hauresti & finis la potresti

IN VENETIA NELLA STAMPA D'ANTONIO GARDANE
NE L'ANNO DEL SIGNORE M. D. XXXIX NEL MESE DI MAZO CON PRIVILEGIO

che nessuno possa stampar ne far stampar ditte opere ne altroue stampate possano essere condotte ne uendute qui ne in altro luogo di questo Illustrissimo dominio con pena di perdere tutte l'opere & pagar ducati. 200. cadauna uolta che se troueranno de ditte opere cosi quelli stampasseno o conducesseno o uero uendesseno laqual pena à da esser diuisa ducati 50. a larsenal duc. 50. alacusador ducati. 100. a li Signori de notte per far tale executione.



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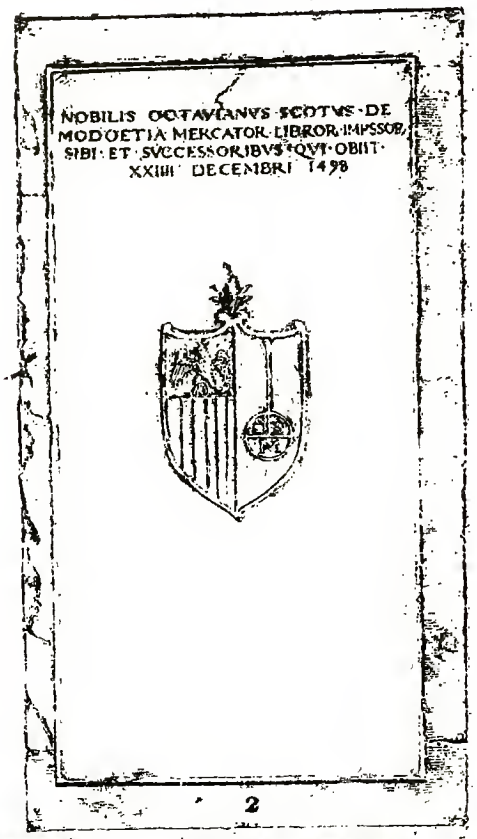

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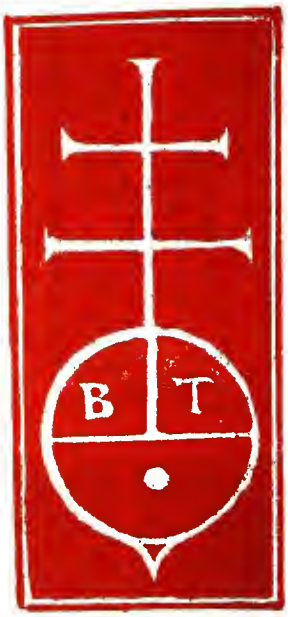

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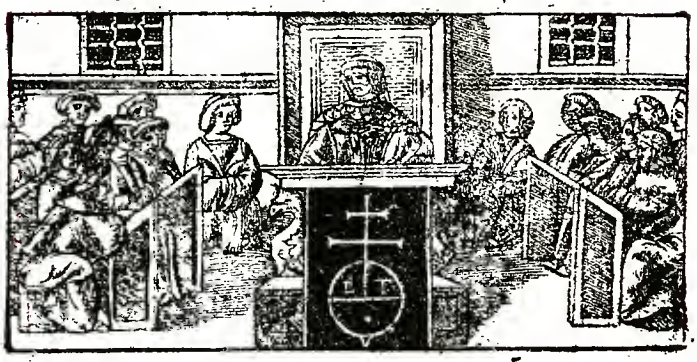

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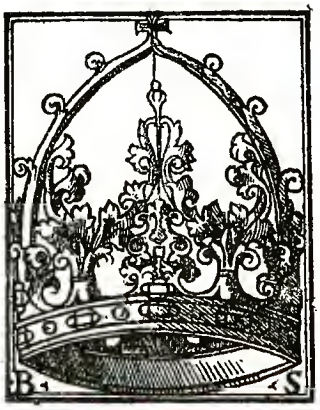

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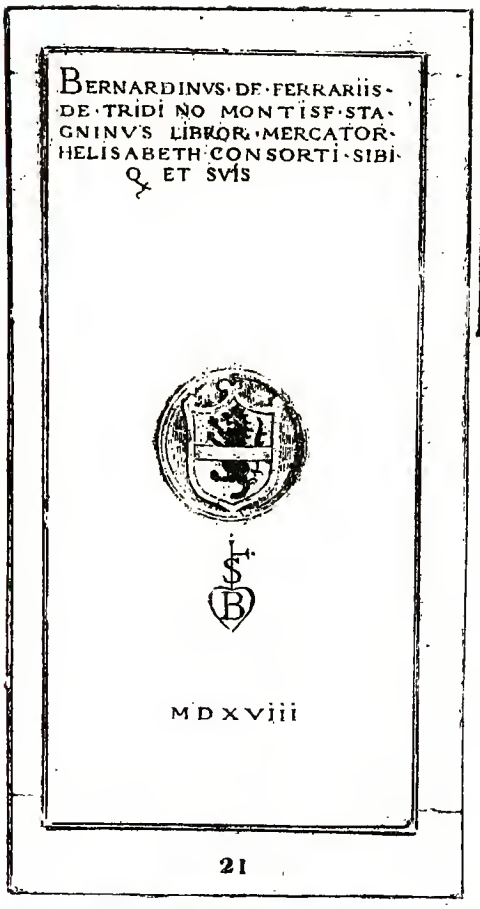

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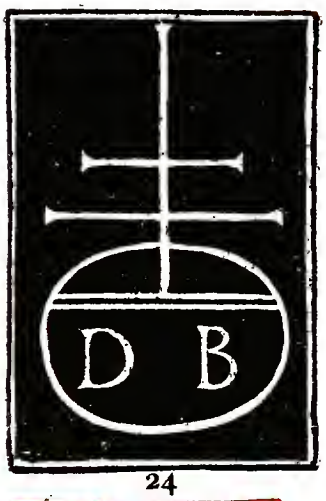

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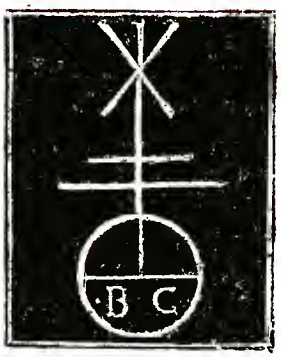

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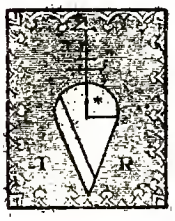

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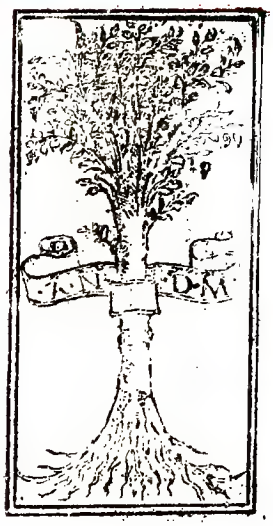

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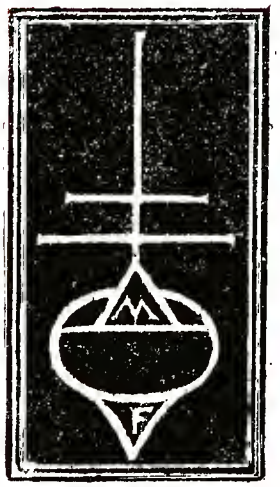

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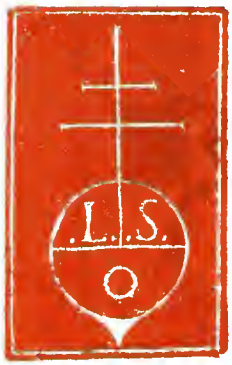

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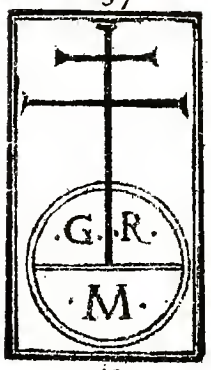

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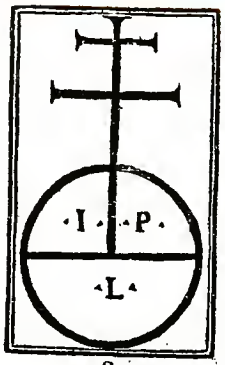

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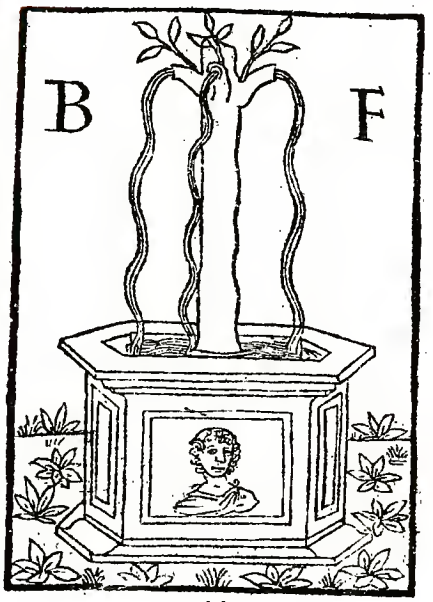

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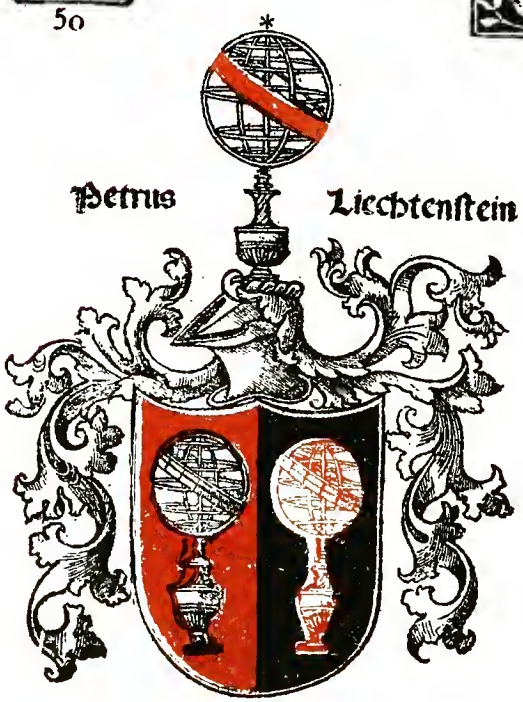

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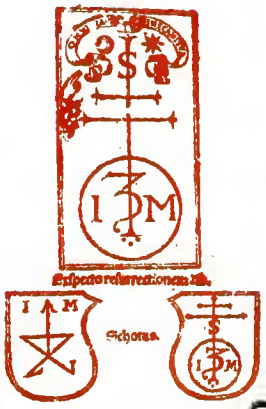

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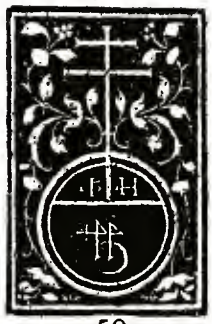

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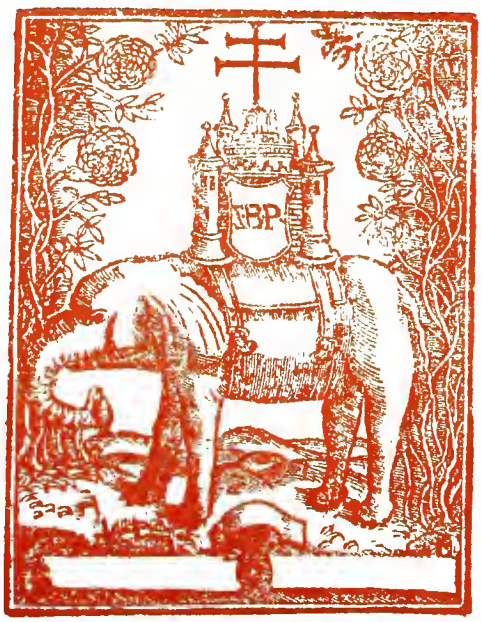

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Inclita regina uergene poncella
Bel mondo ſpechio ſei Uenetia bella.

BINDINGS

For the benefit of industrial art, we have collected together in these pages some specimens of bindings belonging to printed books and manuscripts of the 15th and 16th centuries. These bindings, although they were the product of an age famous for the art, were for a long time altogether neglected. But in reality they form a class by themselves, and fill a noble page in our artistic history, notwithstanding their comparative insignificance. Even in ancient times we find traces of the binding of books. Among the Greeks and Romans the roll of papyrus upon which the characters were traced was enclosed in a case, frequently made of valuable wood, with the title of the document or work on the outside. It was only at the period of decline that the leaves of papyrus and parchment were placed one upon the other and fastened together on one side, covered with thin slips of wood joined together, and decorated with ivory carvings, plates of gold, leather, or other material; thus provoking the complaints of St. Jerome who lamented the custom of clothing volumes in gems while the poor were going naked. But even at that period leather was the material most frequently employed for the binding of books. The hide of the ox, stag and other animals was used, and, in general, dyed red or black, and burnished with a special tool. The binder arranged the sheets in order, beat them, stitched them, and re-stitched them together into the back, turning the ends upon bands of leather, which thus formed a relief, which is found in most of the old bindings and in all the modern ones. He then cut two small boards, slightly larger than the volume in its present form with its margins cut, and placed them on the two sides. At first the back was covered with plain leather, leaving the wood bare, but at a later period, by turning over the leather, the entire surface of the boards was likewise covered. One or two metal clasps served to keep the book closed.

In the fourteenth and fifteenth centuries the leather drawn over the boards was ornamented with blind tooling, executed with iron or wooden, implements and reproducing stars, lilies or ornaments, either sunk or in relief, according to the tool employed and the character of the period in which they were executed. During the Renaissance, when books were greatly multiplied, and when, in their arrangement in libraries, they began to be placed on the edge instead of on the side, these ornaments also appeared on the back of the book.

The metal clasps of which at first there were only one or two, constantly increased in number in consequence of the tendency of parchment to give way and roll up. These clasps fastened on with hinges, or with bands of leather and ribands, which went round the volume, were made of iron, brass, silver or gold; in the last case they were often adorned with pearls and precious stones, and at the same time velvet was substituted for leather. Special punches were used to impress various kinds of ornaments on the brass clasps, such as small figures, shields, initials and sacred legends in infinite number. The angles and centres of the bindings were often decorated with plates of the same metals similarly stamped, sometimes in high relief. These were occasionally replaced by large bosses ornamented with stars, grotesques, lilies or large roses.

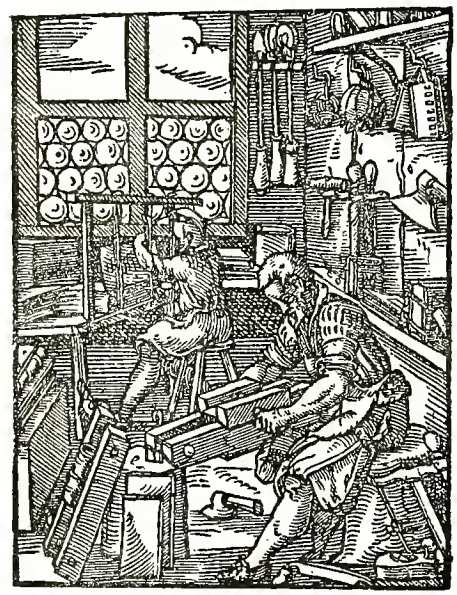
Binding however is an art, of which the utility is perfectly evident. The student therefore experiences a genuine satisfaction when be succeds in possessing the works of his favourite author secured in a handsome binding, thus honouring them with a species of veneration.

This feeling appears clearly in the splendour of the bindings of books executed at the revival of the arts. Although the use of the precious metals was continued for the ornamentation of books intended for divine service or for princes, the bibliophiles of the renaissance generally knew how to obtain from leather real masterpieces worthy to stand beside those of more noble material (1). With respect to the leather itself, it was prepared in the East and in Spain

(1) The plates which illustrate this article reproduce some bindings from the R. Biblioteca di S. Marco and from the Museo Civico of Venice.

for use in wall decoration; was stamped, painted and splendidly gilt, and then brought into Italy for use in the houses of the wealthy.

It appears that Venice was the first city in which the *cuoj d' oro* (gild leather) was produced in imitation of the East and of Spain; and it is easy to believe it, if the extensive commerce of the Venetians with the Levant be taken into consideration. The East, a master in work of this kind, bound its sacred books in richly ornamented leather. Thence came, doubtless, the idea of decorating Italian bindings in like manner with gold and colours; and thence, later on, the marvellous productions of the French.



Then began the addition of ornaments in gold tooling to the leather which had hitherto been simply blind-tooled, and the forms became more elegant by the use of the *piccoli ferri* or fine tools, combined together with much skill. Besides this the leather was also covered with shields and emblems, to which the work of the painter was frequently added. After the models produced by Aldus Manutius and his Italian contemporaries, Jean Grolier, the French bibliophile, caused those wonderful bindings to be executed, which are now the greatest prizes of collectors.

As years went on, the taste for the richness of polychrome decorations increased. This continuous imitation of the East helped to perfect the methods of binding. Leather was dyed black and then boiled, in order to soften it, and afterwards worked *à fer chaud,* in very low relief, leaving the ground dotted; and brilliance was then given to the whole by the use of certain varnishes or of albumen. This method was also applied to coffers, boxes, bucklers, powder-flasks, scabbards and a quantity of objects which have survived as genuine works of art.

The binding of a book in gilded leather continued to take a more singular and picturesque appearance as the sixteenth century advanced. The leather was soaked and pressed with special moulds, or worked with geometric designs in relief, so as to form, as it were, the reproduction of an incrusted ceiling. In this case the surface of the leather, after being prepared with plaster, was smoothed and burnished; then it was painted in the most brilliant hues of red and green, upon which flowerets and mazes in the oriental style were finally traced. So conspicuous is the oriental character even in these productions that the East must be regarded as the first producer of all these elegant and exquisite models of art.

The method of stamping also became modified in the course of time. The leather sometimes only served for the back of the book, or, when carefully engraved, formed the reliefs of the incrustations, a groundwork of mother of pearl being placed beneath it.

This work is justly called *alla Veneziana,* seeing that it was constantly used in Venice during the sixteenth century for the bindings of the most important documents of the Republic and of the statutes of her artistic and religious corporations.

Such bindings belong to a period, of art, already sufficiently magnificent, in which another kind of binding was brought to perfection, namely that *à petits fers,* which arose at the end of the fifteenth century, and acquired great renown in Italy and France during the first half of the sixteenth. The leather, coming for the most part from the East, was prepared with a variety of dyes, and stretched with great care upon thecover of wood or cardboard; then the little iron punches or tools, reproducing thousands upon thousands of ornamental designs, impressed them in gold upon it, so that the cavities being thus filled with gold leaf, the work might resemble a goldsmith's. Bands and small pieces of coloured leather were frequently applied, and were worked in various fashions, giving to the binding all the appearance of an enamelled plate.

In these works of art which retain their characteristics even in the early years of the seven, teenth century, are reproduced the bold lines-spirals and cartouches of the debased style, which led shortly to a decadence of the binder's noble art. Only for a brief moment, at the dawn of the seventeenth century, during the reigns of Louis XIV and XV did it appear to wake up again, and strive to renew its ancient triumphs.

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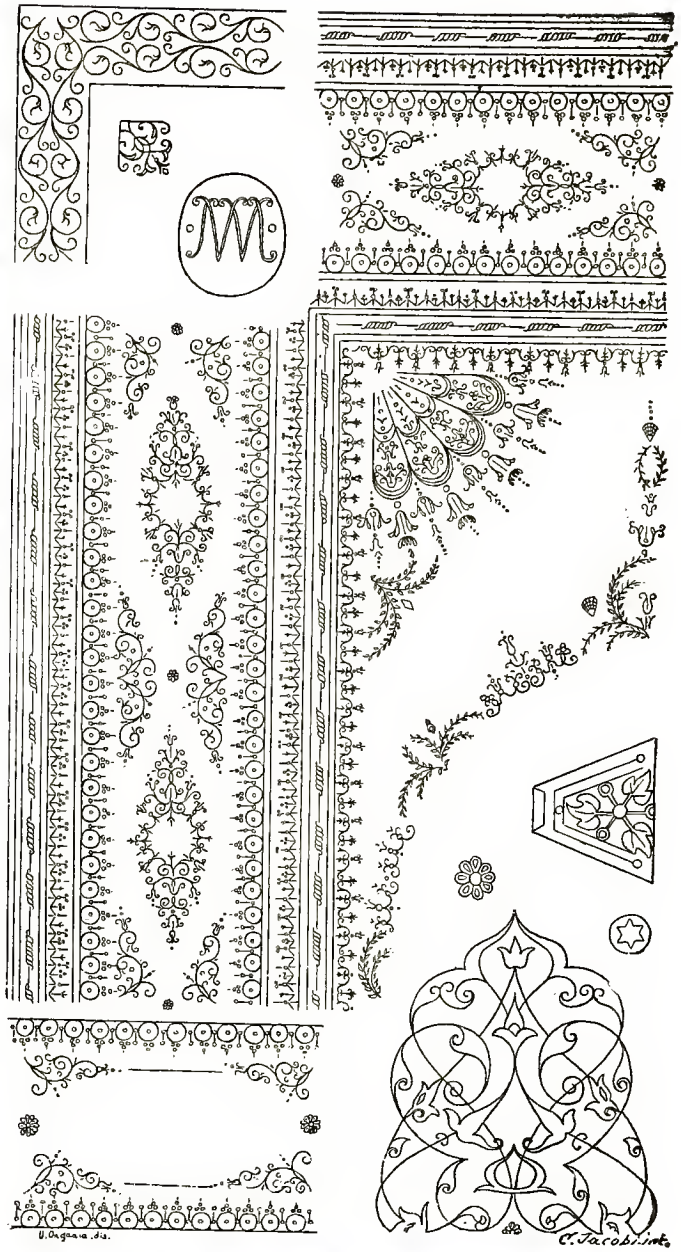
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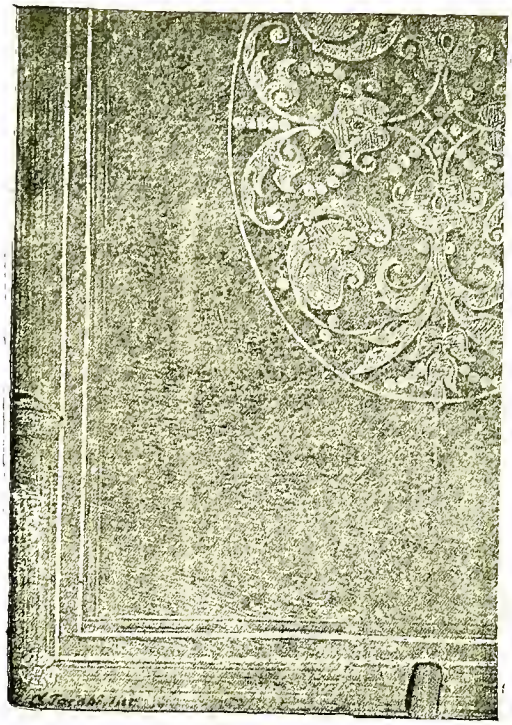

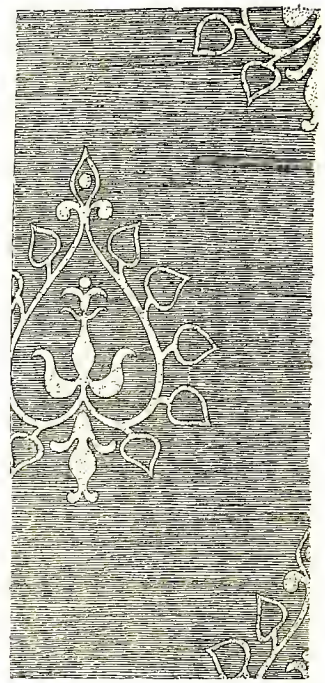

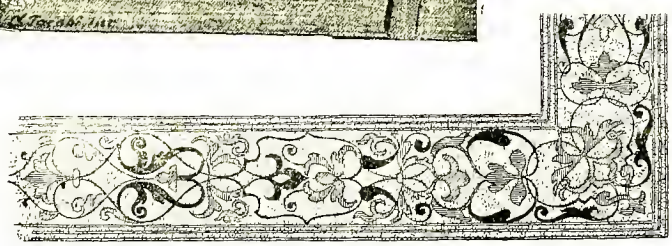

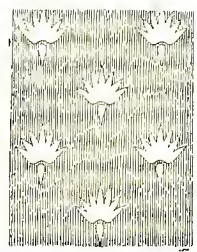

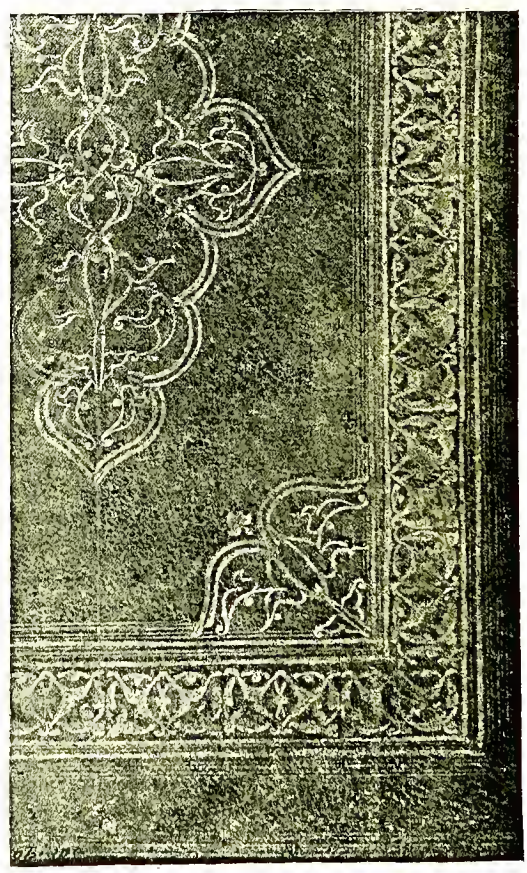

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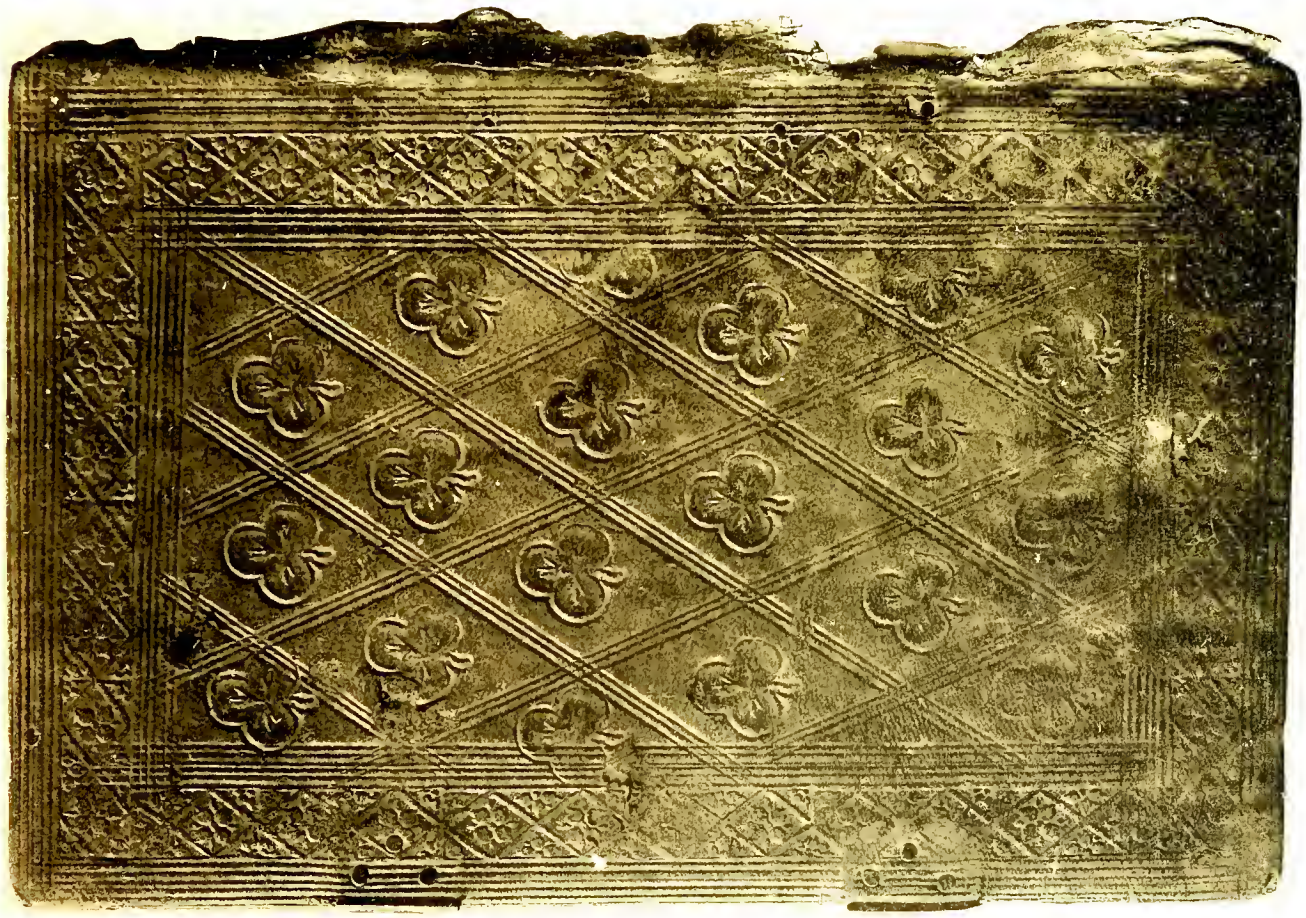

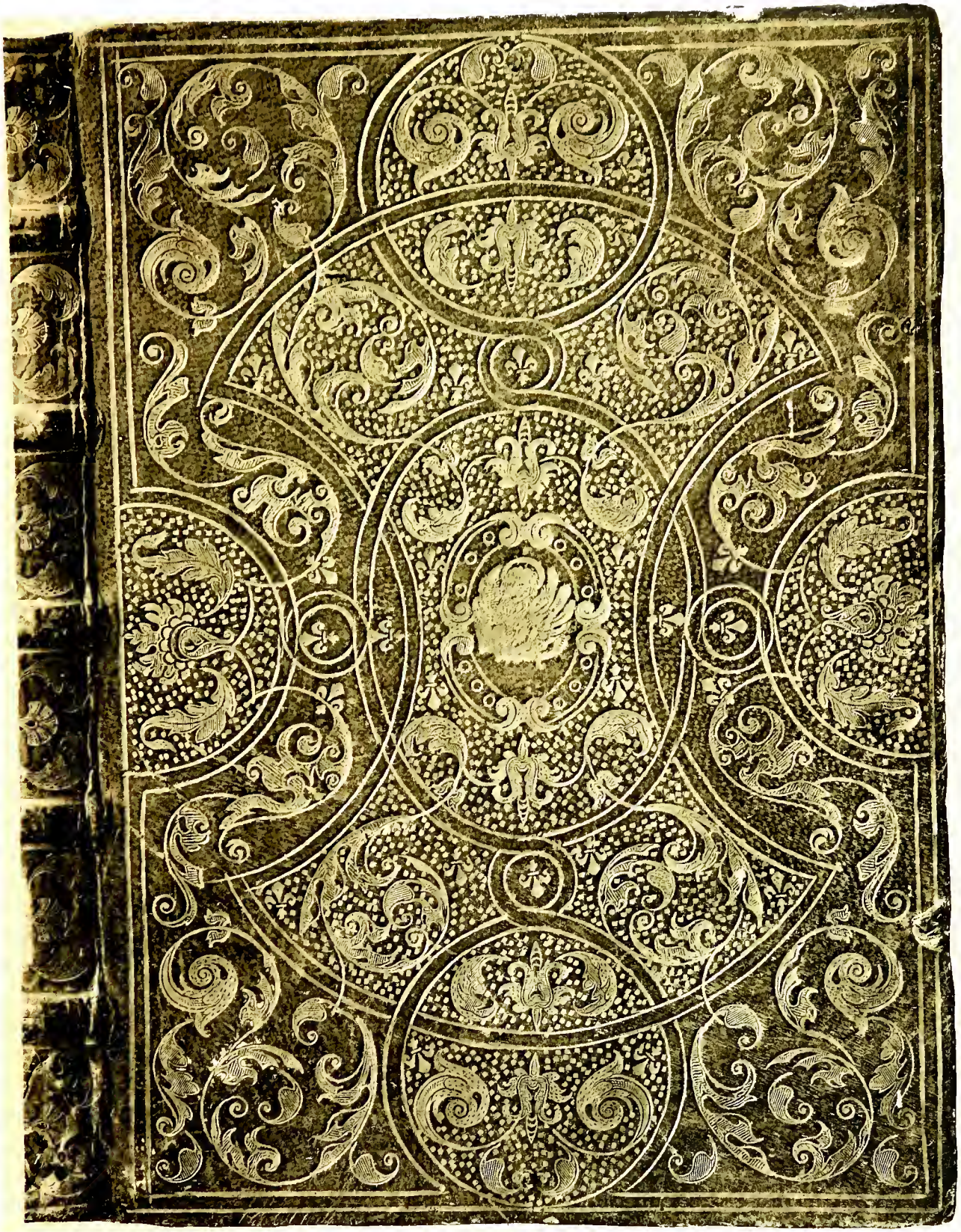

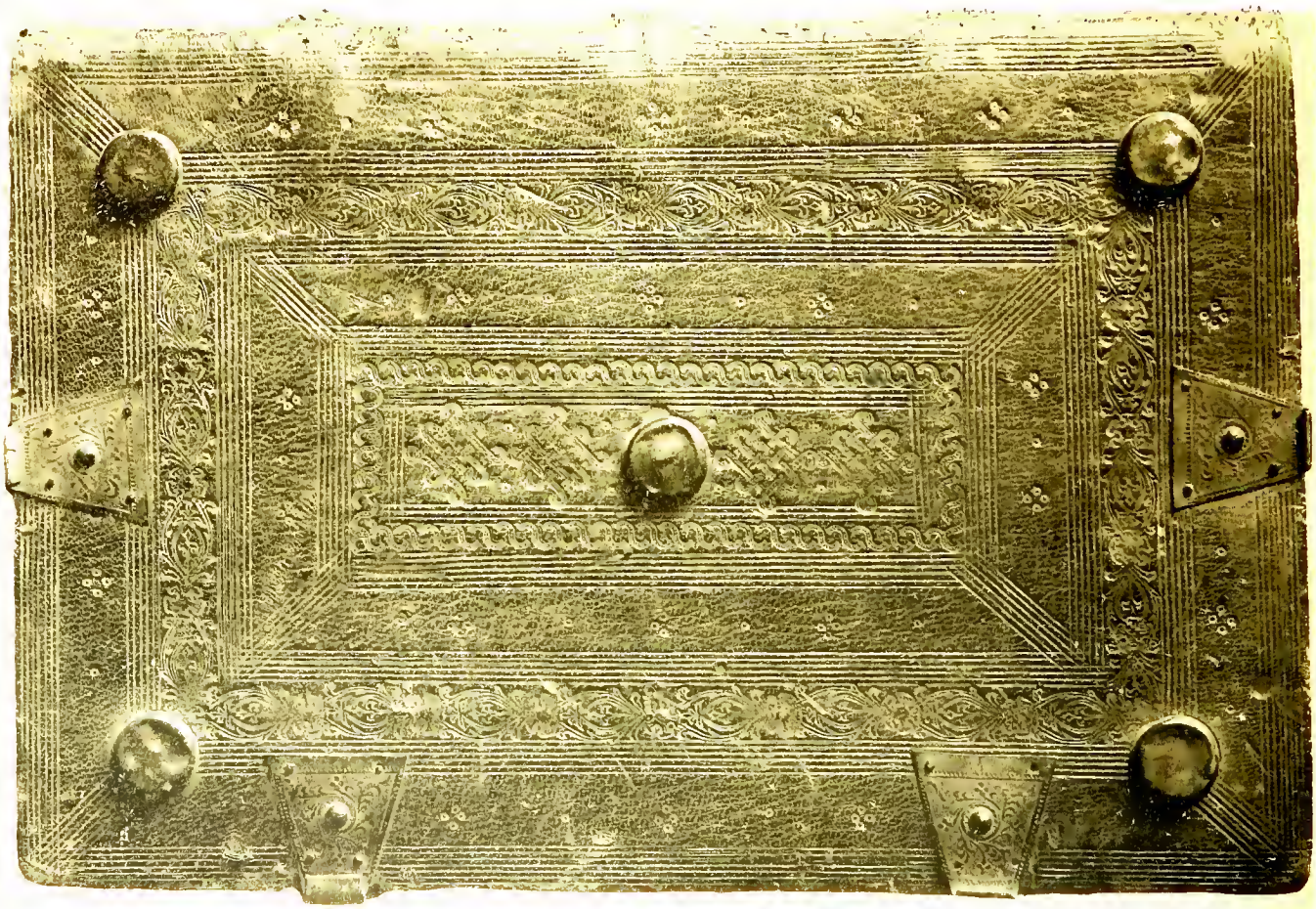

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Venezia 1895. — Tipografia Emiliana.